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THE WORKS  
OF  
SHAKESPEARE

AS YOU LIKE IT

EDITED BY

J. W. HOLME

NEWELL AND CO. LTD.  
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## INTRODUCTION

THE text of this edition of *As You Like It* is based upon that of the first folio; most of those emendations which have become almost classical through universal acceptance have been combined with it, and where a divergence occurs from the majority of editors, the reasons for it are discussed. It will be seen from the Textual Notes that changes in the first folio text are mainly, in the later folios, in the direction of modernising syntax and spelling, and that even the eighteenth and nineteenth century critics have altered little. With little straining, even the more obstinate cruces of the first folio text yield possible and acceptable meanings, and editors have in general advanced conjectural emendations with diffidence. Dr. Furness's words (*Antony and Cleopatra*, 1907, p. vi) are particularly applicable also to this play: "It is not generally realised, I think, to what an extent this First Folio survives in all our texts, and how little, how very little, it varies, save in spelling, and in stage directions, from the most popular texts of the present day." In the absence of quarto editions, the first folio must be the ultimate criterion, and the really small amount of necessary alteration is evidence to the purity of its text. Wright (Clarendon Press Edition, p. vi *seq.*) cites passages in support of his contention that the play was hurriedly composed; but they all point to the fact that the haste was on the author's, not on the printer's part. "The name of Jaques is given to the second son of Sir Roland de Boys at the beginning of the play, and then when he really appears in the last scene he is called in the folios 'Second Brother' to avoid confounding him with the melancholy Jaques. Again, in the first Act there is a certain confusion between Celia and Rosalind which is not all due to the printer. . . . It would be too hard upon the printer to attribute to him the slip in I. ii.

258, where the first folio reads, in Le Beau's answer to Orlando's enquiry which of the two was daughter of the Duke,

'But yet indeed the taller is his daughter,'

when it is evident from the next scene that Rosalind is the taller, for she says, as a justification of her assuming male attire (I. iii. 111),

'Because that I am more than common tall.'

. . . I scarcely know whether to attribute to the printer or to the author's rapidity of composition the substitution of 'Juno' for 'Venus' in I. iii. 72. But it must be admitted that in the last scene of all there is a good deal which, to say the least of it, is not in Shakespeare's best manner, and conveys the impression that the play was finished without much care."

The date of composition of the play is to be assigned to the latter part of 1599 or the earlier part of 1600. The external evidence for this is a note in the Stationers' Registers, occurring, not in the bulk of the entries, but on the third page of two fly-leaves at the beginning of volume C, which contains entries for the years 1595-1620. These fly-leaves contain promiscuous notes dating from August, 1595, to May, 1615, and it is to be noticed that with one exception, those occurring on the first and second pages are dated *subsequent* to those at the top of the third.

The critical entries are as follows (Arber, *Transcript*, iii. 36):—

4 AUGUSTI		
As you lyke yt / a booke	}	to be staied.
Henry the Ffift / a booke		
Euery man in his humour / a booke		
The commedie of muche A doo about-nothing a booke		

There is no indication of the year, except the fact that the *preceding* entry is dated 27 May, 1600, and runs "To master Robertes, under the handes of the wardens, A morall of Clothe breches and velvet hose, As It is acted by my lord Chamberlens seruantes. Provided that he is not to putt it in prynte without further and better AuthORITY." Two days later, "A

Larum to London" was also entered to Robertes, under the same restriction. The *following* entry is dated 23 June, 1603. Malone (*Variorum* ed. 1821, ii. 367) argues that the 1600 of the entry to Robertes is to be understood in that containing reference to *As You Like It*. The fact that the date 1603 follows is accounted for on the reasonable supposition that the writer of these promiscuous notes started them at the top of the first page of the second leaf (i.e. p. 3), continued for a short time, and began again on the first page of the first leaf (i.e. p. 1). This is evident from the fact that the dates on the first two pages are *subsequent* to 4 August, 1600; that on the bottom of the second page, i.e. the one before the Robertes entry, is dated "Ultimo maij" [1603].

That the critical entry should be dated 1600 is also evident from the fact that ten days later, in dated entries, 14 August "42 Regine," i.e. 1600, *Henry the Fifth* is entered to Thomas Pavyer, *Every Man in His Humour* to [Cuthbert] Burby and Walter Burre, and nineteen days later, 23 August, 1600, *Much Ado About Nothing* to Andrew Wyse and William Aspley. There is no further entry concerning *As You Like It*.

The "staying," an obstacle removed so soon in the case of the three other plays, requires comment. Various explanations have been put forward, that of Wright (*ed. cit.* p. vi) being that "the announcement of its publication may have been premature, and the play may not have been ready." But this can hardly be so, for the argument does not apply to the other plays; and if it were so, the marks of haste apparent in *As You Like It* would have been removed, and a corrected quarto issued. But so far, no quarto has come to light. Two later, and diametrically opposed, opinions as to the cause of "staying" remain. Dr. Furness (*New Variorum* ed. 1890, p. 296 *seq.*) attributes it to the piratical tendencies of the Elizabethan printer, James Robertes, who had been fined for trenching on the monopoly of the Queen's Printer in printing Catechisms. Mr. A. W. Pollard (*Shakespeare Folios and Quartos*, 1909, p. 66 *seq.*) sees in the "staying" an attempt to *prevent* piracy, and takes "the current view of James Robertes as the most audacious of the pirates" as "an exact reversal

of the facts." Both base their arguments upon an entry in the Registers referring to *The Merchant of Venice*.

"[1598 xxij] Julij. James Robertes. Entred for his copie under the handes of bothe the wardens, a booke of the Marchant of Venyce, or otherwise called the Jewe of Venyce, Provided, that yt bee not prynted by the said James Robertes or anye other whatsoever without lycence first had from the Right honorable the lord chamberlen."]

Dr. Furness sees in this evidence that Robertes "had made some friends with the mammon of unrighteousness among my Lord Chamberlain's men, and by underhand dealings obtained possession of sundry plays of Shakespeare." In 1599 (June 1) an ordinance was passed "that noe playes be printed excepte they bee allowed by suche as have aucthorytie," signed by the Archbishop of Canterbury and the Bishop of London. Mr. Pollard argues that, though some of the cautionary entries against Robertes and others "originated with the officials of the Stationers' company, anxious to obey the wishes of the government," yet the entry concerning *The Merchant of Venice*, coming before the ordinance, points to the fact that an applicant could gain "provisional protection," and raise an obstacle against piracy, merely by mentioning the play and promising that he would produce subsequently sufficient authority for printing it. He further shows that Robertes was a man of some standing, in frequent communication with the players, and probably used by them to throw obstacles in the way of piracy.

In conclusion, Mr. Pollard is of opinion that *As You Like It* was successfully saved from piracy, *Henry V.* successfully pirated (its quarto text is notoriously corrupt), and *Much Ado About Nothing* and *Every Man in His Humour* published with the full consent of the players.

In any case, it is apparent that *As You Like It* was written by the middle of 1600; in the absence of printed quartos, a transcript, either from private hands or preserved by the players, being used as copy for the 1623 folio. The internal evidence as to date adds little to, and hardly ever contradicts, the external evidence of the Registers. The quotation from Marlowe's *Hero and Leander* (entered 1598) and the reference to him as the "Dead Shepherd" (III. v. 80) do not necessarily



cast the date back to 1598, though they provide an upward limit before which the play could hardly have been written. Similarly, it is not mentioned in the list of Shakespeare's plays given in Meres' *Palladis Tamia* (entered 7 September, 1598). The reference to "Diana in the fountain" (see note, IV. i. 141) may refer to the statue in Cheapside; even so, its bearing upon the date of the play is slight, for the figure was erected in 1596, and was in decay in 1603. Chalmers sees a reference to the voyages in "From the East to farthest Ind" (III. ii. 86), providing an upward limit of 1596, when the voyages seem to have ended for a time; the court intrigues on the return of Essex, 28 September, 1599, according to him are the basis of the Duke's remark, "Are not these woods More free from peril than the envious Court?" (II. i. 3, 4). But the first item is too vague to be evidence, the second quotation is a commonplace of Renaissance satire. Wright finds possible reference in "By my life, I do; which I tender dearly, though I say I am a magician" (V. ii. 70, 71) to the statute against witchcraft of 1603; and in "by all pretty oaths that are not dangerous" (IV. i. 174) to the Act to Restrain the Abuses of Players, of 1605. These dates, at variance with the evidence of the Registers, may be accounted for, if there be actual reference, by the supposition that such remarks were added at performances later than 1600, to give topical interest. Mr. J. C. Smith points out (Warwick Shakespeare, p. 10) that the song "It was a lover and his lass" (V. iii.) was reproduced in Morley's *First Booke of Ayres*, printed in 1600, and that in the play it corresponds in position and sentiment to Corydon's song in *Rosalynde*. Morley seems to have taken his words indiscriminately, without acknowledgment, but here it seems probable that he obtained the song from the play, a piece of evidence strongly supporting that of the Registers.

Metrical tests are of slighter value in determining the date of *As You Like It*, partly because less than half the play is in verse, partly from the contradictory results of different tests. All that can safely be deduced is that *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night* are products of the same phase of Shakespeare's metrical development. Thus Ingram's list (*New Shakespeare Soc. Transactions*, 1874, i. 450) gives the following order:—

14. *Much Ado About Nothing* (entered 14 August, 1600).
15. *As You Like It* ("staied," 4 August, 1600).
16. *Twelfth Night* (circa 1601).

König (*Der Vers in Shaksperes Dramen*, pp. 130-138) places *As You Like It* fourteenth, twenty-fourth, twelfth, and twenty-first in the list of plays, according to rhyme, double-ending, enjambement and speech-ending tests respectively.

Broadly, *As You Like It* stands, with these two other comedies, half-way metrically between the earlier plays and the later; rhyming tags at the ends of speeches and an interlude in alternate rhyme (III. ii. 1-10) link its metre to that of *Love's Labour's Lost* or the *Comedy of Errors*, while the increase of light and weak endings, the close of speeches upon half-lines, and the increase of enjambement, point equally forward.

Both for his title<sup>1</sup> and for the main details of plot and character, Shakespeare drew upon the novel *Rosalynde* of Thomas Lodge, published in 1590. In addition, there enters consideration of the pseudo-Chaucerian *Tale of Gamelyn*, to which certain parallelisms may be adduced. Knight cites three instances where Lodge forsook *Gamelyn*, and where Shakespeare apparently followed it: (i) Lodge represents Rosader as having the largest share of his father's estate bequeathed to him, while Orlando has but "poor a thousand crowns" (I. i. 2). Here, according to Knight, Shakespeare remembers the advice of certain old knights to Gamelyn's father, "And for Gamelyn was yongest, he schulde have nought" (line 44, ed. Skeat). (ii) When the old man's sons, in *Rosalynde*, are killed by the wrestler, he "never changed countenance"; in *Gamelyn*, the old man's counterpart "bigan bitterly his hondes for to wrynge" (line 198); in *As You Like It*, he makes "pitiful dole" (I. ii. 119). (iii) In *Rosalynde*, the wrestler merely shakes Rosader by the shoulder, while both in *Gamelyn* and *As You Like It*, the hero is taunted by the champion. Mr. W. G. Stone<sup>2</sup> also cites further likenesses, chiefly verbal, between the play and the tale. Thus, Johan, Gamelyn's brother, "clothed

<sup>1</sup> "If you like it, so"; Address "to the Gentlemen Readers," Lodge's *Rosalynde*.

<sup>2</sup> *New Shakespeare Society's Transactions* (1882, ii. 277), reprinted 1907 by Messrs. Chatto and Windus as an appendix to *Rosalynde* in their *Shakespeare Classics*.

him and fed him yvel and eek wrothe" (line 73), while Orlando says (I. i. 18, 19) "he lets me feed with his hinds"; the phrases "break his neck" (*Gamelyn*, 194, *As You Like It*, I. i. 138) and "this wild wood" (*Gamelyn*, 622, *As You Like It*, v. iv. 157). The evidence for Shakespeare's having seen the *Tale* is slight; the above details can hardly be said to be conclusive, being rather in the nature of very probable coincidences, than reminiscence or conscious adaptation.

The *Tale of Gamelyn*<sup>1</sup> was not printed till 1721, though it existed in several manuscripts, to one of which Lodge must have had access. Its theme centres in a wrestling-match, but the *dénouement* is very different from that of Lodge; it has no feminine or love interest, which is the novelist's main addition to the story. Sir Johan of Boundys had three sons, to whom, after asking and refusing the advice of certain wise knights, he dealt out his property by will. When the old father was dead, the eldest son, John, dealt evilly with the youngest, Gamelyn, taking his lands, and clothing and feeding him poorly. At last Gamelyn was provoked to violence by the treatment he received; he so mishandled the serving-men sent to chastise him that his brother, fearing lest Gamelyn's anger should wreak itself upon him, promised restoration of all the inheritance. But John soon repented of his promise, and thought of means to get his brother out of the way. It happened that a wrestling competition had been arranged, and Gamelyn wished to try his skill. When he arrived on the ground, he found a franklin bewailing the death of his two sons, slain by the champion wrestler. Undeterred, however, he entered the ring, answered the champion's gibes, and finally threw him. Returning to his brother's house, Gamelyn and his friends made a mighty carouse. By a trick, John had Gamelyn bound to a post, and declared to all that his brother was mad. For two days Gamelyn remained without food or drink, till he persuaded Adam, the spencer, who had charge of the household food, to release him. They escaped together, and became members of a band of outlaws, Gamelyn ultimately rising to be captain. Meanwhile, John had become sheriff, and summoned Gamelyn to appear before him; when he did so,

<sup>1</sup> Ed. Skeat, Clarendon Press.

John thrust his brother into prison. But the second brother stood surety for Gamelyn's appearance next court-day, when the outlaws appeared in a band, and hanged judge, sheriff, and jury. For this, the King made Gamelyn Chief Justice, and he lived in health and wealth for many years. It will be seen that Lodge completely altered the second half of this story, from the wrestling-match onwards, adding the characters of Rosalynde, Alinda (Celia), Gerismond (Duke Senior), Torismond (Duke Frederick), and the shepherds Phoebe, Montanus (Silvius), and Coridon (Corin). In addition, he gives the whole story a completely different atmosphere by providing the background of pastoral incident. It may be that he was indebted to some Italian novel for the love-story; if so, the novel is not extant.

The extracts on pp. xxiii *et seq.* will show how closely Shakespeare follows Lodge for the main incidents of the story. The following deviations, suppressions, and additions call, however, for notice. Rosader in the novel is left, not with "poor a thousand crowns," but with a fair share, sixteen ploughlands, of his father's estate, to Saladyne's fourteen and the manor-houses. As a sort of foreshadowing of Oliver's regeneration, Shakespeare suppresses the detail of Saladyne's confiscation of his younger brother's estate, using merely the idea of Rosader's mean up-bringing. The brawl which follows the quarrel of the brothers (*Rosalynde, post*, p. xxiii) is compressed by Shakespeare to a simple clutch of the throat (*As You Like It*, I. i. 50). For dramatic reasons, the old enmity of Duke Frederick and Sir Rowland de Boys (*As You Like It*, I. ii. 212) is invented to account for Orlando's dismissal from the neighbourhood of Rosalind. Further, to compress the action, Orlando's flight is made coincident with that of Rosalind and Celia, while in the novel some long time elapses between Rosader's wrestling-match and his flight to Arden. Shakespeare makes no use of the attack of a band of robbers on Alinda, and Saladyne's rescue of her and Rosader, whom they had wounded; in the play, Orlando's wound is caused by the lioness. Finally, the close is given a completely different turn in the play. Lodge interrupts the marriage-banquet with the arrival of Fernandyne, the third brother, with news that a French army had taken up the rightful Duke's (Gerismond's) cause, and was about to join

battle with Torismond, the usurper. Torismond is defeated and slain by the combined army of Gerismond and the twelve peers of France, and Rosader is made heir-apparent.

Shakespeare's greatest modifications are, however, in the characters. The Rosalind of Lodge's novel is in the main a colourless pastoral heroine of the conventional type, and her love-making is carried on in a key of rather dreary euphuism, or by means of "wooing-eclogues" after the manner of a sonnet series, or singing-match. She has neither Rosalind's capacity for flashing repartee or half-taunting jest, nor her bitterness in the disillusionment of Phebe's infatuated affection. Yet there are hints, even in Rosalynde, of something more breathing and life-like. Thus, after she and Aliena discover the passion of Montanus carved on the tree, their conversation has something of the same keenness as that of Rosalind and Celia. "You may see (quoth Ganimede) what mad cattell you women be, whose hearts sometimes are made of Adamant that will touch with no impression; and sometime of waxe that is fit for everie forme: they delight to be courted, and then they glorie to seeme coy; and when they are most desired then they freese with disdaine: . . . If man had grown from man, as Adam did from the earth, men had never been troubled with inconstancie. Leave off (quoth Aliena) to taunt thus bitterly, or els Ile pul off your pages apparell and whip you (as Venus doth her wantons) with nettles."

Shakespeare paints Rosalind and Celia as contrasting portraits, emphasising differences that Lodge but touches upon. Celia is the practical member of the trio in flight; it is she who suggests Arden as their refuge, she who persuades Touchstone to accompany them (though the original suggestion is Rosalind's), she who provides the money for the sheep farm. Her love affair is scarcely touched upon, and its sudden consummation is a perfect foil to the delays of Rosalind's. Orlando, further, is an improved Rosader. We may contrast his tongue-tied embarrassment after Rosalind's gracious words and gift (*As You Like It*, I. ii.) with Rosader's self-possession, which is complete enough for him to retire to a tent and indite a "fancy" like a true sonneteer (*post*, p. xxviii). In the forest with Adam Spencer, Rosader is the one to bewail his fate, while the old man is the comforter, thus reversing the

parts of Orlando and Adam. Both Rosader and Orlando delay a while in helping their brother from the lion; but Orlando's hesitation is due to a not unnatural but sudden gust of resentment (*As You Like It*, iv. iii.), while Rosader in a long speech weighs the advantage of Saladyne's death, and reasons that their combined estates would make him more attractive in Rosalynde's eyes (*post*, p. xxxiii). There is no use made by Shakespeare of this idea. In one respect the play falls short of the novel. As Mr. Swinburne says, "the one unlucky slip of the brush" is the betrothal of Oliver and Celia. But Lodge has justified this in the corresponding persons of the novel by his introduction of the incident where Saladyne rescues Alinda and Rosader from the forest robbers. He thus expiates his ill-treatment of Rosader, and becomes, through this display of courage, attractive to Alinda.

Shakespeare's two greatest additions to the characters are Touchstone and Jaques, to neither of whom do we find counterparts in Lodge. Touchstone is perhaps the most complex of Shakespeare's purely comic characters. In delineating him, the author, whether through haste, as Wright suggests, or consciously, has wrought a considerable change in his character. Before we meet him, we hear of him as a "natural," his wit is described as the "dulness of the fool"; Rosalind refers to him as "the clownish fool"; one of the usurping Duke's lords, "the roynish clown." But in Arden he becomes transformed, possibly through the "wood-change" that affects all courtly wanderers in its shade. Thus his earlier rôle of family-fool, dependent for his place upon his powers to raise an idle laugh, merges into that of the keen dissector of insincerity. We find, incongruous though the idea may be, that his youth was one of courtly upbringing; he has had many of the often-desired and often-described attributes of the pattern courtier, treading a measure, flattering a lady, undoing three tailors. But occasionally he appears in both rôles, for it is often hard to say where buffoonery merges into courtly cynicism; his grotesque courtship is itself a piece of broad parody of pastoral love-making. To some degree, despite his marriage, Touchstone stands outside the carefully symmetrical arrangement of characters in the play; he has a roving com-

mission of parody, of reduction to strict common sense of the strained attitudes and affectations of many of the strangely-placed personages. His commendation of court-life and his damnation of Corin are the answer to the Duke's eulogy of life in the woods; he ridicules the pretentious code of honour which governs the duel, and produces verses, better as a parody than Orlando's are in their own vein. His wit consists mainly in a bald and grotesque statement of the opposite point of view, in a stripping of externals and inessentials; his comments are the true touchstone of the false positions into which many of his companions in the play had argued themselves or drifted.

Jaques is a full-length portrait of a figure that Shakespeare had often sketched in outline—the somewhat *blasé* man of the world, the courtier who has seen court folly and been soured by it. He is the Italianate Englishman whose attitude is well summed up by Rosalind—"look you lisp and wear strange suits, disable all the benefits of your own country, be out of love with your nativity, and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola" (IV. i.). On a higher plane, his function is that of Touchstone, but he carries it out more thoroughly by means of bitter railing against the idyllic situations of the story. He finds in the love of Orlando for Rosalind no support for his cynic's attitude; Audrey and Touchstone fit in much better with his conception of human constancy, and he helps on the match with gusto. But his cynicism appears often as a pose, an excuse for moralising upon the vanity of things, a peg on which to hang cynical sermons that one is inclined occasionally to think he does not himself believe. He has little or nothing to do with the action; he is merely a contemplative and disillusioning commentator on the actions of others. But Jaques is, after all, more than this; he is the character of certain tragic possibilities undeveloped that at this stage of Shakespeare's production is creeping into the plays. The grounds of his disillusionment with life are but hinted at, and have no bearing upon the action of the play; he passes out of ken into the house of convertites. Don John, Antonio, Brutus, and Jaques, and especially the latter two, are intermediate stages, or perhaps one might better say, by-products, in the process of Shakespeare's evolving the character of Hamlet.

How quickly the conception developed is seen on a comparison of the dates of *Much Ado About Nothing*, *The Merchant of Venice*, *Julius Cæsar*, and *As You Like It*, with that of the First Quarto of *Hamlet* (entered 26 July, 1602). But in the interval between the earliest of these comedies and *Hamlet*, melancholy and a morbid view of humanity have become, instead of potentially tragic excrescences upon a comic theme, the very mainsprings of tragic action, and elements in the essentially tragic inward conflict. To Jaques also "this brave o'erhanging firmament" is no other thing than "a foul and pestilential congregation of vapours"; "the beauty of the world, the paragon of animals" is but "quintessence of dust." But in *Hamlet*, melancholy has become dramatic; it is mainly a product of his murdered father's revelation, it conditions the tragic action throughout, and in the end it produces the tragic climax.

William and Audrey are further additions of Shakespeare to Lodge's characters, and preserve the balance in their contrast to Silvius and Phebe. These Warwickshire yokels are the instruments of Shakespeare's gentle protest against the artificiality of the pastoral comedy of his age, just as the petitions of Silvius and the cutting replies of Phebe are gentle parody of the language of pastoral love.

The world of Arden is the background of several comedies of love, the central one being that of Rosalind and Orlando, for Ganymede's rôle of the supposititious Rosalind is but a thin device which deceives Orlando, but is transparent enough to a reader. One may easily imagine that Rosalind undisguised would have talked and acted much the same towards Orlando as does Ganymede. With Beatrice, Rosalind is perhaps Shakespeare's most perfect portrait of the high-born, cultured, witty court-lady who nevertheless loses nothing of womanly charm and tenderness. Love comes to her in a single stride; she capitulates without terms, yet such is the perfect balance of her nature, that throughout the play her love-making is in entire keeping with her princely position. Dignified, consistently the high lady, she has nevertheless the essential womanliness to regard Phebe's scorn of Silvius with equal scorn, and sufficient spirit to express that scorn in no guarded terms. Her playful wit can be caustic enough on occasion, though never rankling; her wordiness—both Celia and Orlando sometimes strive, un-



successfully, to dam the flood—is the overflow of pure good spirits and quick fancy; she calls up dainty images from the widest range of sources. Of native model for the character of Rosalind Shakespeare had little. Lyly's *Campaspe* may early have shown him something of the possibilities in the character of a high-bred woman moving through comedy with a touch of seriousness, and enlivening the action with passages of witty repartee, couched in natural and polished prose. But from *Campaspe* to Rosalind Shakespeare travelled a long road, marked in stages by the outline-sketch of Rosaline in *Love's Labour's Lost*, Portia in *The Merchant of Venice*, and Beatrice in *Much Ado About Nothing*. It is with Portia's perhaps that Rosalind's wit has most in common, for, though it can be mordant enough on occasion, its usual function is harmless; it has less sting than the frequent girdings of Beatrice against masculine love. Beatrice, Portia, and Rosalind have this in common, that their wit never derogates from their constant level of high-bred, cultured, fine-ladyhood; but, as we can hardly conceive Rosalind maturing and carrying through Portia's scheme for Antonio's rescue, so also we cannot conceive her in the involved ceremony and tedious court-punctilio in which Beatrice moves. She is more at home in Arden, but at home as a forest-princess in her own domain, never less than the princess. We may, perhaps, find the counterpart of the wit of these ladies in the sparkling interludes of quip and quick reply, anecdote and jest, of the brilliant crowd of soldiers, wits, and cultured ladies of Urbino which Castiglione describes.<sup>1</sup> Shakespeare could have seen *Il Cortegiano* in Hoby's translation, "The Booke of the Courtyer," of 1561, and it is not improbable that he did so, for the characters of his heroes of romantic comedy have many of the elements desired by the Italian in his pattern courtier.<sup>2</sup>

*As You Like It* is one of Shakespeare's contributions to the fashionable pastoral kind of his day. Spenser had fashioned eclogues after Renaissance, Italian, and French models, in which shepherds discuss high questions of religion and politics; Sidney's *Arcadia* introduced to English the long and involved

<sup>1</sup> See specially such passages in *Il Cortegiano*, II. 25, 26; 43 ff.

<sup>2</sup> In addition, compare Benedick's ideal woman (*Much Ado About Nothing*, II. iii. 32 ff.) with the pattern court-lady (*Cortegiano*, III. 4-12).

pastoral romance quite removed from worldly sympathies, with an atmosphere of pure artifice. In drama, the influence of the Italian pastoral comedy had been consistent, if not particularly weighty. The old idyll had been cast into dramatic form, and the most important of these, Tasso's *Aminta* (1573) and Guarini's *Pastor Fido* (printed 1590), were known in England. In these, endless opportunity is given for mythological and allegorical elements, with the result that the plain shepherd loses his identity, and becomes a creature sophisticated and cultured, remembering his sheep and his work with something of a shock. Lyly was the main channel by which the influence of Italian pastoral comedy passed into English. *The Woman in the Moon* (printed 1597) is a mythological pastoral having little to do with real shepherds; *Endimion* (acted 1579, printed 1591) is probably little more than a court-allegory, and its hero Endimion, a euphuistic lover. In *As You Like It*, Shakespeare by implication shows us his attitude to the convention. He takes a typical story, the love-pursuit of a man by a woman disguised, typical characters in his exiled courtiers, and in Silvius and Phebe, and either by *dénouement* or by contrasting pairs of characters, shows the artificiality of the convention. The Duke returns to court at the first opportunity, forgetting his eulogy of pastoral life; Phebe's high-flown appeals to the supposed Ganymede, closely modelled on the speeches of lovers in pastoral romance, are in conscious and vivid contrast to the simplicities of Audrey's courtship. Though Orlando sighs, and cuts verses on the bark of trees, their purport is ridiculed by Touchstone, and he becomes after all the human lover. Further, though some of the details of Shakespeare's woodland scene are exotic, yet, in the main, the forest, the brooks, and glades are those of his own Warwickshire. The mythological element he altogether deletes; there can be no possible allegory read into the various cross purposes of courtly and shepherd lovers. *As You Like It*, if not so robust in its disdain of the pastoral convention as is *The Winter's Tale*, may nevertheless stand as an indication of Shakespeare's attitude to it. In both these cases, he had before him as a model the euphuistic pastoral romance. In the earlier play Shakespeare transformed the atmosphere completely by the introduction of realistic peasants, and by

making Jaques his spokesman in placing the strained absurdities of the pastoral attitude in their true perspective. His method in *The Winter's Tale* is even more whole-hearted. Instead of Jaques, with his somewhat over-subtle railing, instead of Touchstone's grotesque parody of pastoral love-making in his reminiscences of Jane Smile and his courtship of Audrey, we find the Old Shepherd, whose wisdom in the last two Acts is ever racy of Warwickshire soil, and Autolycus, a witty member of the canting crew, whose light fingers and lighter tongue are the perfect foil to the lumpish honesty of Mopsa and her clownish lover. The Masque of Hymen, which, whether it be Shakespeare's or not, still smacks rather of courtly pastoral than of country life, is replaced in the latter play by the gambols of truly rustic labourers, "three carters, three shepherds, three neat-herds, three swine-herds." In both plays Shakespeare's broadening humanity refused the artificialities of his model; the puppets, inexpertly agitated, of the pastoral novels, become the flesh and blood realities of the plays.

Like the other comedies of Shakespeare's middle period, *As You Like It* shows the complete balance of his powers; it is perfect in its easy grace of structure and expression. With the main theme of Rosalind's love are entwined three lesser themes, those of Audrey and Touchstone, Phebe and Silvius, Celia and Oliver. But, with an almost careless ease, which perhaps, in describing the fortunes of the last couple, degenerates into a desire to finish quickly, Shakespeare so manages that none of these secondary incidents interfere with the development of the larger plot. So skilfully is the interdependence of characters and incidents suggested, that even when the minor personages fill the centre of the stage, the larger interests are not neglected. As in *The Tempest* Shakespeare seems to have respected the unities merely to show that he could do so without harm to his play, so in *As You Like It* he seems nonchalantly to produce a comedy of numerous underplots as a *tour-de-force*, with, however, the accompanying effect of perfect ease. Every aspect of the play contributes to this. As yet, the fuller harmonies of his blank verse, with its periodic and involved rhythm, are undeveloped; but, as a medium for the discourses in *As You Like It*, the "quiet excellence" of his

middle style of versification is apparent. It is capable of rising on occasion to sonorous heights, but its general effect is of perfect flexibility and adaptability to the prevailingly quiet tone of the passions it describes. But it is nevertheless an extraordinary advance upon the verse of the earlier plays ; it is perfectly sufficient, without unnecessary extravagance, to the thought conveyed, and thought, language, and verse are wedded in perfect proportion. The prose parts of the play convey the same effect of means exactly adapted to a desired end ; its flexibility and restrained speed fit it for the task of representing with extraordinary closeness both the easy flow of contemporary high-bred conversation, and the pithy colloquial talk of shepherd or country-wench. Shakespeare has not yet arrived at the point where, as in *King Lear*, language wrestles with thought and is sometimes defeated, nor where the struggle is reflected in verse rugged and harsh. He is still concerned, not with high matters of life, death, fierce love, and fate, but with gentler country-pleasures and easier loves ; the occasional harshnesses of Jaques' philosophy reveal depths that are closed immediately. In a word, *As You Like It* is perhaps the consummation of Shakespeare's work before the darker aspects of life called for treatment ; it is the perfection of his handling of lighter comedy.

My indebtedness in preparing this edition has been wide and various. To Dr. Furness's *Variorum Edition*, to the eighteenth-century editors, and to Wright's edition, in the Clarendon Press series, I naturally owe much, as the notes testify. In addition, I would express no mere formal thanks to Prof. Case, the general editor of the Arden Shakespeare, for many suggestions throughout, and for much ungrudging help in overcoming the difficulties due to a distance of seventeen days by post from London.

In this edition, F 1, F 2, etc., stands for the first, second, etc., folios, Ff for all four. Other plays are referred to in the Globe edition.

## EXTRACTS FROM "ROSALYNDE" <sup>1</sup>

AT this replie of Rosaders, Saladyne smiled as laughing at his presumption, & frowned as checking his follie: hee therefore tooke him vp thus shortlie. What sirha, well I see earlie prickes the tree that will prooue a thorne: hath my familiar conuersing with you made you coy, or my good lookes drawne you to be thus contemptuous? I can quickly remedie such a fault, and I will bende the tree while it is a wand: In faith (sir boy) I haue a snaffle for a headstrong colt. You sirs lay holde on him and binde him, and then I will giue him a cooling carde for his choller. This made Rosader halfe mad, that stepping to a great rake that stood in the garden, he laide such loade vpon his brothers men that he hurt some of them, and made the rest of them run away. Saladyne seeing Rosader so resolute, and with his resolution so valiant, thought his heeles his best safetie, and tooke him to a loaft adioyning to the garden, whether Rosader pursued him hotlie. Saladyne afraide of his brothers furie, cried out to him thus. Rosader bee not so rash, I am thy brother and thine elder, and if I haue done thee wrong Ile make thee amends: reuenge not anger in bloud, for so shalt thou staine the vertue of olde Sir Iohn of *Bourdeaux*: say wherein thou art discontent and thou shalt be satisfied. Brothers frownes ought not to be periods of wrath: what man looke not so sowerlie, I knowe we shall be friends, and better friends than we have been. For, *Amantium irae amoris redintegratio est.*

These words appeased the choller of Rosader, (for hee was of a milde and courteous nature) so that he laide downe his weapons and vpon the faith of a Gentleman assured his brother he would offer him no preiudice: wherevpon Saladyne came downe, and after a little parley they imbraced each other and became friends, and Saladyne promising Rosader the restitution of al his lands, and what fauour els (quoth he) any waies my

<sup>1</sup> These extracts are merely illustrative, and not intended to cover all the ground common to the play and the novel, which is now easily accessible in "The Shakespeare Classics" (Chatto and Windus), and elsewhere.—EDITOR.

abilitie or the nature of a brother may performe. Vpon these sugred reconciliations they went into the house arme in arme together, to the great content of all the old seruants of Sir Ihon of *Bourdeaux*. Thus continued the pad hidden in the strawe, till it chaunced that Torismond King of *France* had appoynted for his pleasure a day of Wrastling and of Tournament to busie his Commons heads, least being idle their thoughts should runne vpon more serious matters, and call to remembrance their old banished King; a Champion there was to stand against all commers a Norman, a man of tall stature and of great strength; so valiant, that in many such conflicts he alwaies bare away the victorie, not onely ouerthrowing them which he incountered, but often with the weight of his bodie killing them outright. Saladyne hearing of this, thinking now not to let the ball fall to the ground, but to take oportunitie by the forehead: first by secret means conuented with the Norman, and procured him with rich rewards to sweare, that if Rosader came within his claws he should neuer more returne to quarrell with Saladyne for his possessions. The Norman desirous of pelfe, as (*Quis nisi mentis inops oblatum respuit aurum*) taking great gifts for little Gods, tooke the crownes of Saladyne to performe the stratagem. Hauing thus the Champion tied to his vilanous determination by oath, he prosecuted the intent of his purpose thus. Hee went to young Rosader, (who in all his thoughts reacht at honour, and gazed no lower than vertue commaunded him) and began to tell him of this Tournament and Wrastling, how the King should be there, and all the chiefe Peeres of *France*, with all the beautiful damosels of the Countrey: now brother (quoth he) for the honour of Sir Iohn of *Bourdeaux* our renowned father, to famous that house that neuer hath been found without men approoued in Cheualrie, shewe thy resolution to be peremptorie. For my selfe thou knowest though I am eldest by birth, yet neuer hauing attempted any deedes of Armes, I am yongest to performe any Martiall exploytes knowing better how to suruey my lands, than to charge my Launce: my brother Fernandyne he is at *Paris* poring on a fewe papers, hauing more insight into Sophistrie and principles of Philosophie, than any warlike indeuours: but thou Rosader the youngest in yeares, but the eldest in valour, art a man of strength and darest doo what honour allowes thee; take thou my fathers Launce, his Sword, and his Horse, and hie thee to the Tournament, and either there valiantlie crack a speare, or trie with the Norman for the palme of actiuitie. The words of

## EXTRACTS FROM "ROSALYNDE" xxv

Saladyne were but spurres to a free horse ; for hee had scarce vttered them, ere Rosader tooke him in his arms, taking his proffer so kindly, that he promised in what he might to requite his courtesie. The next morowe was the day of Tournament, and Rosader was so desirous to shew his heroycall thoughts, that he past the night with little sleepe: but assoone as Phoebus had vailed the Curteine of the night, and made Aurora blush with giuing her the *bezoles labres* in her siluer Couch, he gat him vp; and taking his leaue of his brother, mounted himselfe towards the place appoynted, thinking euery mile ten leagues till he came there. But leauing him so desirous of the iourney: to Torismond the King of *France*, who hauing by force banished Gerismond their lawfull King that liued as an outlaw in the Forrest of *Arden*, sought now by all means to keepe the *French* busied with all sportes that might breed content. Amongst the rest he had appointed this solemne Tournament, whereunto he in most solemne manner resorted, accompanied with twelue Peeres of *France*, who rather for feare than loue graced him with the shewe of their dutifull sauours: to feede their eyes, and to make the beholders pleased with the sight of most rare and glistring objects, he had appoynted his owne daughter Alinda to be there, & the faire Rosalynd daughter vnto Gerismond, with all the beautifull damosels that were famous for their features in all *France*. Thus in that place did Loue and Warre triumph in a simpathe: for such as were Martiall, might vse their Launce to bee renowned for the excellence of their Cheualrie; and such as were amorous, might glut themselues with gazing on the beauties of most heauenly creatures. As euerie mans eye has his seuerall suruey, and fancie was partiall in their lookes, yet all in general applauded the admirable riches that Nature bestowed on the face of Rosalynd: for vppon her cheekes there seemed a battaile betweene the Graces, who should bestowe most fauours to make her excellent. The blush that gloried Luna when she kist the shepheard on the hills of *Latmos* was not tainted with such a pleasant dye, as the Vermilion flourisht on the siluer hue of Rosalynds countenance; her eyes were like those lamps that makes the wealthie couert of the Heauens more gorgeous, sparkling fauour and disdaine; courteous and yet coye, as if in them Venus had placed all her amoretts, and Diana all her chastitie. The tramells of her hayre, foulded in a call of golde, so farre surpast the burnisht glister of the mettall, as the Sunne dooth the meanest Starre in brightnessse: the tresses that foldes

## xxvi EXTRACTS FROM "ROSALYNDE"

in the browes of Apollo were not halfe so rich to the sight ; for in her haire it seemed loue had laide her selfe in ambush, to intrappe the proudest eye that durst gase vppon their excellence ; what should I neede to decipher her particular beauties, when by the censure of all she was the paragon of all earthly perfection. This Rosalynd sat I say with Alinda as a beholder of these sportes, and made the Caualliers crack their lances with more courage: many deeds of Knighthood that day were performed, and many prizes were giuen according to their seuerall deserts: at last when the tournament ceased, the wrastling began; and the Norman presented himselfe as a challenger against all commers; but he looked like Hercules when he aduaunst himselfe against Acheloüs; so that the furie of his countenance amased all that durst attempt to incounter with him in any deede of actiuitie: till at last a lustie Francklin of the Countrie came with two tall men that were his Sonnes of good lyniaments and comely personage: the eldest of these dooing his obeysance to the King entered the lyst, and presented himselfe to the Norman, who straight coapt with him, and as a man that would triumph in the glorie of his strength, roused himselfe with such furie, that not onely hee gaue him the fall, but killed him with the weight of his corpulent personage: which the younger brother seeing, lept presently into the place, and thirstie after the reuenge, assayled the Norman with such valour, that at the first incounter hee brought him to his knees: which repulst so the Norman, that recouering himselfe, feare of disgrace doubling his strength, hee stept so stearnely to the young Francklin, that taking him vp in his armes he threw him against the ground so violently, that he broake his neck, and so ended his dayes with his brother. At this vnlookt for massacre, the people murmured, and were all in a deepe passion of pittie; but the Francklin, Father vnto these, neuer changed his countenance; but as a man of a courageous resolution, tooke vp the bodies of his Sonnes without any shew of outward discontent. All this while stode Rosader and sawe this tragedie: who noting the vndoubted vertue of the Francklins minde, alighted of from his horse, and presentlie sat downe on the grasse, and commaunded his boy to pull off his bootes, making him readie to trie the strength of this Champion; being furnished as he would, he clapt the Francklin on the shoulder and saide thus. Bolde yeoman whose sonnes haue ended the terme of their years with honour, for that I see thou scornest fortune with patience,



and thwartest the iniurie of fate with content, in brooking the death of thy Sonnes : stand a while and either see mee make a third in their tragedie, or else reuenge their fall with an honourable triumph; the Francklin seeing so goodlie a Gentleman to giue him such courteous comfort, gaue him hartie thanks, with promise to pray for his happie successe. With that Rosader vailed bonnet to the King, and lightlie lept within the lists, where noting more the companie than the combatant, hee cast his eye vpon the troupe of Ladies that glistered there like the starres of heauen, but at last Loue willing to make him as amorous as he was valiant, presented him with the sight of Rosalynd, whose admirable beautie so inuegled the eye of Rosader, that forgetting himselfe, he stoode and fed his lookes on the fauour of Rosalynds face, which she perceiuing blusht : which was such a doubling of her beauteous excellence, that the bashful red of Aurora at the sight of vnacquainted Phaeton was not halfe so glorious : The Norman seeing this young Gentleman fettered in the lookes of the Ladies, draue him out of his *memento* with a shake by the shoulder; Rosader looking back with an angrie frowne, as if he had been wakened from some pleasant dreame, discouered to all by the furie of his countenance that he was a man of some high thoughts : but when they all noted his youth, and the sweetness of his visage, with a generall applause of fauours, they grieved that so goodly a young man should venture in so base an action : but seeing it were to his dishonour to hinder him from his enterprise, they wisht him to be graced with the palme of victorie. After Rosader was thus called out of his *memento* by the Norman, hee roughlie clapt to him with so fierce an incounter, that they both fell to the ground, and with the violence of the fall were forced to breathe : in which space the Norman called to minde by all tokens, that this was he whom Saladyne had appoynted him to kil ; which coniecture made him stretch euerie limb, & trie euerie sinew, that working his death he might recouer golde, which so bountiffully was promised him. On the contrarie part, Rosader while he breathed was not idle, but still cast his eye vppon Rosalynd, who to incourage him with a fauour, lent him such an amorous looke, as might haue made the most coward desperate : which glance of Rosalynd so fiered the passionate desires of Rosader, that turning to the Norman hee ran vpon him and braued him with a strong encounter ; the Norman receiued him as valiantly, that there was

## xxviii EXTRACTS FROM "ROSALYNDE"

a sore combat, hard to iudge on whose side fortune would be prodigall. At last Rosader calling to minde the beautie of his new Mistresse, the fame of his Fathers honours, and the disgrace that should fall to his house by his misfortune, roused himselfe and threw the Norman against the ground, falling vpon his Chest with so willing a weight, that the Norman yeelded nature her due, and Rosader the victorie. The death of this Champion; as it highlie contented the Francklin, as a man satisfied with reuenge, so it drue the King and all the Peers into a great admiration, that so young years and so beautiful a personage, should containe such martiall excellence: but when they knew him to be the youngest Sonne of Sir Iohn of *Bourdeaux*, the King rose from his seate and imbraced him, and the Peeres intreated him with al fauourable courtesie, commending both his valour and his vertues, wishing him to goe forward in such haughtie deeds, that he might attaine to the glorie of his Fathers honourable fortunes. As the King and Lords graced him with embracing, so the Ladies fauored him with their lookes, especially Rosalynd, whome the beautie and valour of Rosader had alreadie touched; but she accounted love a toye, and fancie a momentarie passion, that as it was taken in with a gaze, might bee shaken off with a wink; and therefore feared not to dallie in the flame, and to make Rosader knowe she affected him; tooke from hir neck a Iewell, and sent it by a Page to the young Gentleman. The Prize that Venus gaue to Paris was not halfe so pleasing to the Troian, as this Iemme was to Rosader: for if fortune had sworne to make him sole Monark of the world, he would rather haue refused such dignitie, than haue lost the iewell sent him by Rosalynd. To retourne her with the like he was vnfurnished, and yet that hee might more than in his lookes discover his affection, he stept into a tent, and taking pen and paper writ this fancie.

Torismond (at this speach of Alinda) couered his face with such a frowne, as Tyrannie seemed to sit triumphant in his forehead, and checkt her vp with such taunts, as made the Lords (that onlie were hearers) to tremble. Proude girle (quoth he) hath my looks made thee so light of tung, or my fauours encouraged thee to be so forward, that thou darest presume to preach after thy father? Hath not my yeares more experience than thy youth, and the winter of mine age deeper insight into ciuill policie, than the prime of thy flourishing

daies? The olde Lion auoides the toyles where the young one leapes into the net: the care of age is prouident and fore-sees much: suspition is a virtue, where a man holds his enemie in his bosome. Thou fonde girle measurest all by present affection, & as thy heart loues thy thoughts censure: but if thou knewest that in lyking Rosalynd thou hatchest vp a bird to pecke out thine owne eyes, thou wouldst intreate as much for her absence, as now thou delightest in her presence. But why do I alleadge policie to thee? sit you downe huswife and fall to your needle: if idleness make you so wanton, or libertie so malipert, I can quicklie tie you to a sharper taske: and you (maide) this night be packing either into Arden to your father, or whether best it shall content your humour, but in the Court you shall not abide. This rigorous replie of Torismond nothing amazed Alinda, for still she prosecuted her plea in the defence of Rosalynd, wishing her father (if his censure might not be reuerst) that he would appoint her partner of her exile; which if he refused to doo, either she would (by some secret means) steale out and followe her, or els end her daies with some desperate kinde of death. When Torismond heard his daughter so resolute, his heart was so hardened against her, that he set downe a definitiue and peremptorie sentence that they should both be banished: which presentlie was done. The Tyrant rather choosing to hazard the losse of his only child, than any waies to put in question the state of his kingdome: so suspicious and fearful is the conscience of an vsurper. Well, although his Lords perswaded him to retaine his owne daughter, yet his resolution might not be reuerst, but both of them must away from the court without either more companie or delay. In he went with great melancholie, and left these two Ladies alone. Rosalynd waxed very sad, and sat downe and wept. Alinda she smiled, and sitting by her friende began thus to comfort her.—Why how now Rosalynd, dismaide with a frowne of contrarie fortune? Haue I not oft heard thee say that high minds were discouered in fortunes contempt, and heroycall seene in the depth of extremities? Thou wert wont to tell others that complained of distresse, that the sweetest salue for miserie was patience; and the onlie medicine for want, that precious implaister of content: being such a good Phisition to others, wilt thou not minister receipts to thy selfe? But perchance thou wilt say: *Consulenti nunquam caput doluit.*

Why, then, if the patients that are sicke of this disease can finde in themselues neither reason to perswade, nor arte to cure;

### xxx EXTRACTS FROM "ROSALYNDE"

yet (Rosalynd) admit of the counsaile of a friend, and applie the salues that may appease thy passions. If thou grieuest that beeing the daughter of a Prince, and enuie thwarteth thee with such hard exigents, thinke that royaltie is a faire marke; that Crownes haue crosses when mirth is in Cottages: that the fairer the Rose is, the sooner it is bitten with Catterpillers; the more orient the Pearle is, the more apt to take a blemish; and the greatest birth, as it hath most honour, so it hath much enuie. If then Fortune aimeth at the fairest, be patient Rosalynd; for first by thine exile thou goest to thy father; nature is higher prised than wealth, & loue of ones parents ought to bee more precious than all dignities: why then doth my Rosalynd grieve at the frowne of Torismond, who by offering her a preiudice, proffers her a greater pleasure? and more (mad lasse) to be melancholie, when thou hast with thee Alinda a friend, who will be a faithfull copartner of al thy misfortunes, who hath left her father to followe thee, and chooseth rather to brooke al extremities than to forsake thy presence. What Rosalynd: *Solamen miseris socios habuisse doloris.*

Cheerlie woman, as wee haue been bedfellows in royaltie, we will be fellowe mates in pouertie: I will euer bee thy Alinda, and thou shalt euer rest to me Rosalynd: so shall the world canonize our friendship, and speake of Rosalynd and Alinda, as they did of Pilades and Orestes. And if euer Fortune smile and wee returne to our former honour, then folding our selues in the sweete of our friendship, wee shall merelie say (calling to minde our forepassed miseries); *Olim hæc meminisse iuuabit.*

At this Rosalynd began to comfort her; and after shee had wept a fewe kind tears in the bosome of her Alinda, she gaue her heartie thanks, and then they sat downe to consult how they should trauell. Alinda grieved at nothing but that they might haue no man in their companie: saying, it would be their greatest preiudice in that two women went wandering without either guide or attendant. Tush (quoth Rosalynd) art thou a woman, and hast not a sodaine shift to preuent a misfortune? I (thou seest) am of a tall stature, and would very well become the person and apparell of a page, thou shalt bee my Mistris, and I will play the man so properly, that (trust me) in what company so euer I come I will not be discovered; I will buy mee a suite, and haue my rapier very handsomely at my side, and if any knaue offer wrong, your page will shew him the point of his weapon. At this Alinda

smiled, and vpon this they agreed, and presentlie gathered vp all their Jewels, which they trussed vp in a Casket, and Rosalynd in all hast prouided her of roabes, and Alinda (from her royall weedes) put her selfe in more homelie attire. Thus fitted to the purpose, away goe these two friends, hauing now changed their names, Alinda being called Aliena, and Rosalynd Ganimede: they trauailed along the Vineyards, and by many by-waies; at last got to the Forrest side where they trauailed by the space of two or three daies without seeing anie creature, being often in danger of wild beasts, and payned with many passionate sorrowes. Now the black Oxe began to tread on their feete, and Alinda thought of her wonted royaltie: but when she cast her eyes on her Rosalynd, she thought euerie danger a step to honour. Passing thus on along, about mid-day they come to a Fountaine, compast with a groue of Cipresse trees, so cunninglie and curiouslie planted, as if some Goddess had intreated Nature in that place to make her an Arbour. By this Fountaine sat Aliena and her Ganimede, and forth they pulled such victualls as they had, and fed as merilie as if they had been in Paris with all the Kings delicates: Aliena onely grieuing that they could not so much as meete with a shepheard to discourse them the way to some place where they might make their aboade. At last Ganimede casting vp his eye espied where on a tree was ingrauen certaine verses: which assoone as he espied, he cried out; bee of good cheere Mistris, I spie the figures of men; for here in these trees be ingrauen certaine verses of shepheards, or some other swaines that inhabite here about. With that Aliena start vp ioyfull to heare these newes.

No doubt (quoth Aliena) this poesie is the passion of some perplexed shepheard, that being enamoured of some faire and beautifull Shepheardesse, suffered some sharpe repulse, and therefore complained of the crueltie of his Mistris. You may see (quoth Ganimede) what mad cattell you women be, whose hearts sometimes are made of Adamant that will touch with no impression; and sometime of waxe that is fit for euerie forme; they delight to be courted, and then glorie to seeme coy; and when they are most desired then they freese with disdaine: and this fault is so common to the sex, that you see it painted out in the shepheards passions, who found his Mistris as froward as he was enamoured. And I pray you (quoth Aliena) if your roabes were off, what mettall are you

## xxxii EXTRACTS FROM "ROSALYNDE"

made of that you are so satyricall against women? Is it not a foule bird defiles the owne nest? Beware (Ganimede) that Rosader heare you not; if he doo, perchance you will make him leape so far from loue, that he wil anger euery vain in your hart. Thus (quoth Ganimede) I keepe decorum, I speake now as I am Alien as page, not as I am Gerismonds daughter: for put me but into a peticoate, and I will stand in defiance to the vttermost that women are courteous, constant, vertuous, and what not. Stay there (quoth Aliena) and no more words; for yonder be Characters grauen vpon the barke of the tall Beech tree: let vs see (quoth Ganimede): and with that they read a fancie.

The next morne they lay long in bed, as wearied with the toyle of vnaccustomed trauaile: but assoone as they got vp, Aliena resolu'd there to set vp her rest, and by the helpe of Coridon swept a bargane with his Landslord and so became Mistres of the farme & the flocke: her selfe putting on the attire of shepherdesse, and Ganimede of a yong swaine: euerie day leading foorth her flocks with such delight, that she held her exile happie, and thought no content to the blisse of a Countrey cottage. Leauing her thus famous amongst the shepherds of Arden, againe to Saladyne.

What newes Forrester? hast thou wounded some deere, and lost him in the fall? Care not man for so small a losse, thy fees was but the skinne, the shoulder, and the hornes: tis hunters lucke, to ayme faire and misse: and a woodmans fortune to strike and yet goe without the game.

All this while did poore Saladyne (banished from Bourdeaux and the Court of France by Torismond) wander vp and downe in the Forrest of Arden, thinking to get to *Lions*, and so trauell through Germanie into Italy: but the Forrest being full of by-pathes, and he vnskillfull of the Countrey coast, slipt out of the way, and chaunced vp into the Desart, not farre from the place where Gerismond was, with his brother Rosader. Saladyne wearie with wandering vp and downe, and hungrie with long fasting; finding a little caue by the side of a thicket, eating such frute as the Forrest did affoord, and contenting himselfe with such drinke as Nature had prouided, and thirst made delicate, after his repast he fell in a dead sleepe. As thus he lay, a hungrie Lion came hunting downe the edge of

the groue for pray, and espying Saladyne began to ceaze vpon him : but seeing he lay still without anie motion, he left to touch him, for that Lions hate to pray on dead carkasses : and yet desirous to haue some foode, the Lion lay downe and watcht to see if hee would stirre. While thus Saladyne slept secure, fortune that was careful ouer her champion, began to smile, and brought it so to passe, that Rosader (hauing striken a Deere that but lightly hurt fled through the thicket) came pacing downe by the groue with a Boare speare in his hand in great hast, he spied where a man lay asleepe, and a Lion fast by him : amazed at this sight, as hee stood gazing, his nose on sodaine bled ; which made him coniecture it was some friend of his. Whereuppon drawing more nigh, hee might easely discerne his visage, and perceiued by his phisnomie that it was his brother Saladyne : which draue Rosader into a deepe passion as a man perplexed at the sight of so vnexpected a chaunce, maruelling what shoulde driue his brother to trauerse those secrete Desarts without anie companie in such distresse and forlorne sort. But the present time craued no such doubting ambages : for either he must resolute to hazard his life for his reliefe, or els steale away, and leaue him to the crueltie of the Lion. In which doubt, he thus briefly debated with himselfe.— . . . —Now Rosader, Fortune that long hath whipt thee with nettles, means to salue thee with roses ; and hauing crost thee with manie frownes, now she presents thee with the brightnesse of her fauours. Thou that didst count thy selfe the most distressed of all men, maist accompt thy selfe now the most fortunate amongst men ; if fortune can make men happie, or sweete reuenge be wrapt in a pleasing content. Thou seest Saladyne thine enemie, the worker of they misfortunes, and the efficient cause of thine exile, subiect to the crueltie of a mercilesse Lion : brought into this miserie by the Gods, that they might seem iust in reuenging his rigour, and thy iniuries. Seest thou not how the starres are in a fauourable aspect, the plannets in some pleasing coniunction, the fates agreeable to thy thoughtes, and the destinies perfourmers of thy desires, in that Saladyne shall die, and thou free of his bloud ; he receiue meede for his amisse, and thou erect his Tombe with innocent hands. Now Rosader shalt thou returne to Bourdeaux, and enioye thy possessions by birth, and his reuenewes by inheritaunce : now maist thou triumph in loue, and hang Fortunes Altares with garlandes. For when Rosalynde heares of thy wealth, it will make her loue thee more

willingly: for womens eyes are made of Chriscoll, that is euer vnperfect vnlesse tempered with golde: and Iupiter soonest enioyed Danae, because he came to her in so rich a shower. Thus shall this Lion (Rosader) end the life of a miserable man and from distresse raise thee to bee the most fortunate. And with that casting his Boare speare on his neck, away he began to trudge. But hee had not stept backe two or three paces, but a new motion stroke him to the very hart, that resting his Boare speare against his breast, hee fell into this passionate humour.

Ah Rosader, wert thou the sonne of Sir Iohn of Bourdeaux, whose vertues exceeded his valour, and yet the most hardiest Knight in all Europe? Should the honour of the father shine in the actions of the sonne? and wilt thou dishonour thy parentage, in forgetting the nature of a Gentleman? Did not thy father at his last gaspe breathe out this golden principle; Brothers amitie is like the drops of Balsamum, that falueth the most dangerous sores? Did hee make a large exhort vnto concord, and wilt thou shewe thy selfe carelesse? Oh Rosader, what though Saladyne hath wronged thee, and made thee liue an exile in the Forrest? shall thy nature be so cruell, or thy nurture so crooked, or thy thoughts so sauage, as to suffer so dismall a reuenge? what, to let him he deuoured by wilde beasts? *Non sapit, qui non sibi sapit* is fondly spoken in such bitter extreames. Loose not his life Rosader to winne a world of treasure: for in hauing him thou hast a brother, and by hazaarding for his life, thou gettest a friend, and reconcilest an enemy: and more honour shalt thou purchase by pleasuring a foe, than reuenging a thousand iniuries.

With that his Brother began to stirre, and the Lion to rowse himselfe: whereupon Rosader sodainely charged him with the Boare speare, and wounded the Lion verie sore at the first stroake. The beast feeling himselfe to have a mortall hurt, leapt at Rosader, and with his pawes gaue him a sore pinch on the breast that he had almost faln: yet as a man most valiant, in whom the sparkes of Sir Iohn of Bourdeaux remained, he recouered himselfe, and in short combat slew the Lion: who at his death roared so loude, that Saladyne awaked, and starting vp was amazed at the sodayne sight of so monstrous a beast lie slaine by him, and so sweete a Gentleman wounded. He presently (as hee was of a ripe conceipt) began to coniecture, that the Gentleman had slain him in his defence. Whereuppon (as a man in traunce) he stood staring on them both a good



while, not knowing his Brother beeing in that disguise: at last hee burst into these tearmes.

Sir whatsoeuer thou bee, (as full of honour thou must needs be, by the view of thy present valure) I perceiue thou hast redrest my fortunes by thy courage, and saued my life with thine owne losse: which ties me to be thine in all humble seruice. Thankes thou shalt haue as thy due, and more thou canst not haue: for my abilitie denies to perfourme a deeper debt. But if anie wayes it please thee to commaund me, vse me as farre as the power of a poore Gentleman may stretch.

Rosader seeing hee was vnknownen to his brother, wondred to heare such courteous words come from his crabbed nature; but glad of such reformed nourture, hee made this aunswere. I am sir (whatsoeuer thou art) a Forrester and Ranger of these walks: who following my Deere to the fall, was conducted hether by some assenting Fate, that I might saue thee, and disparage my selfe. For comming into this place, I sawe thee a sleepe, and the Lion watching thy awake, that at thy rising hee might prey vpon thy carkasse. At the first sight, I coniectured thee a Gentleman, (for all mens thoughts ought to be fauourable in imagination) and I counted it the hart of a resolute man to purchase a strangers reliefe, though with the losse of his owne bloud: which I haue perfourmed (thou seest) to mine owne preiudice. If therefore thou be a man of such worth as I valew thee by thy exteriour liniaments, make discourse vnto mee what is the cause of thy present fortunes. For by the furrowes in thy face thou seemest to be crost with her frownes: but whatsoeuer or howsoeuer, let me craue that favour, to heare the tragicke cause of thy estate. Saladyne sitting downe, and fetching a deepe sigh, began thus—Although the discourse of my fortunes, be the renewing of my forrowes, and the rubbing of the scar, will open a fresh wound; yet that I may not prooue ingratefull to so courteous a Gentleman, I will rather sitte downe and sigh out my estate, than giue anie offence by smothering my griefe with silence. Know therefore (sir) that I am of Bourdeaux, and sonne and heire of Syr Iohn of Bourdeaux, a man for his vertues and valour so famous, that I cannot thinke, but the fame of his honours, hath reacht farther than the knowledge of his Personage. The infortunate sonne of so fortunate a Knight am I, my name Saladyne; Who succeeding my Father in possessions but not in qualities, hauing two Brethren committed by my Father at his death to my charge, with such golden principles of brotherly concord, as

might haue pierst like the Syrens melodie into anie humane eare. But I (with Vlysses) became deafe against his Philosophicall harmony, and made more value of profite than of vertue, esteeming golde sufficient honour, and wealth the fittest title for a gentlemans dignitie: I set my middle brother to the Vniuersitie to be a Scholler, counting it enough if he might pore on a booke, while I fed upon his reuenewes; and for the youngest (which was my fathers ioy) yong Rosader. And with that, naming Rosader, Saladyne sate him downe and wept.

Nay forward man (quoth the Forrester) tears are the vn-fittest salue that anie man can applie for to cure sorrowes, and therefore cease from such feminine follies, as shoulde droppe out of a Womans eye to deceiue, not out of a gentlemans looke to discouer his thoughts, and forward with thy discourse.

Oh sir (quoth Saladyne) this Rosader that wringes teares from mine eyes, and bloud from my heart, was like my father in exterior personage and in inward qualities: for in the prime of his yeares he aimed all his acts at honor, and coueted rather to die, than to brooke anie iniurie vnworthie a Gentlemans credite. I, whom enuie had made blinde, and couetousnesse masked with the vaile of selfe loue, seeing the Palme tree grow straight, thought to suppress it being a twig: but Nature will haue her course, the Cedar will be tall, the diamond bright, the Carbuncle glistening, and vertue will shine though it be neuer so much obscured. For I kept Rosader as a slaue, and vsed him as one of my seruile hindes, vntill age grew on, and a secrete insight of my abuse entred into his minde: insomuch, that hee could not brooke it, but coueted to haue what his father left him, and to liue of himselfe. To be short sir, I repined at his fortunes, and he countercheckt me not with abilitie but valour, vntill at last by my friends and aid of such as followed golde more than right or vertue, I banisht him from Bourdeaux, and he pore Gentleman liues no man knowes where in some distressed discontent. The Gods not able to suffer such impietie vnreunged, so wrought, that the King pickt a causeles quarrell against me, in hope to haue my lands, and so hath exiled me out of France for euer. Thus, thus sir, am I the most miserable of all men, as hauing a blemish in my thoughtes for the wronges I proffered Rosader, and a touche in my state to be throwen from my proper possessions by iniustice. Passionate thus with manie griefes, in penance of my former follies, I goe thus pilgrime like to seeke out my Brother, that I may reconcile my selfe to him in all submission, and

## EXTRACTS FROM "ROSALYNDE" xxxvii

afterward wend to the holy Land, to ende my yeares in as manie vertues, as I haue spent my youth in wicked vanities.

Rosader hearing the resolution of his brother Saladyne began to compassionate his sorrowes, and not able to smother the sparkes of Nature with fained secrecie, he burst into these louing speaches. Then know Saladyne (quoth he) that thou hast met with Rosader; who grieues as much to see thy distress, as thy selfe to feele the burden of thy miserie. Saladyne casting vp his eye, and noting well the phisnomie of the Forrester, knew that it was his brother Rosader; which made him so bash and blush at the first meeting, that Rosader was faine to recomfort him. Which he did in such sort, that he shewed how highly he held reuenge in scorne. Much a doo there was betweene these two Brethern, Saladyne in crauing pardon, and Rosader in forgiuing and forgetting all former injuries; the one submissee, the other curteous; Saladyne penitent and passionate, Rosader kinde & louing; that at length Nature working an vnion of theyr thoughts, they earnestly embraced, and fell from matters of vnkindnesse, to talke of the Country life, which Rosader so highly commended, that his brother began to haue a desire to taste of that homely content. In this humour Rosader conducted him to Gerismonds Lodge, and presented his brother to the King; discoursing the whole matter how all had happened betwixt them. The King looking vppon Saladyne, found him a man of a most beautifull personage, and saw in his face sufficient sparkes of ensuing honours, gaue him great entertainment, and glad of their friendly reconcilment, promised such fauour as the pouertie of his estate might afford: which Saladyne gratefully accepted. And so Gerismond fell to question of Torismonds life? Saladyne briefly discourst vnto him his iniustice and tyrannies: with such modestie (although hee had wronged him) that Gerismond greatly praised the sparing speech of the young Gentleman.

Manie questions past, but at last Gerismond began with a deepe sigh, to inquire if there were anie newes of the welfare of Alinda or his daughter Rosalynde? None sir quoth Saladyne, for since their departure they were neuer heard of. Inuiurious Fortune (quoth the King) that to double the Fathers miserie, wrongst the Daughter with misfortunes. And with that (surcharged with sorrowes) he went into his Cel, & left Saladyne and Rosader, whom Rosader streight conducted to the sight of Adam Spencer. Who seeing Saladyne in that

estate, was in a browne studie : but when hee heard the whole matter, although he grieved for the exile of his Master, yet hee ioyed that banishment had so reformed him, that from a lasciuious youth hee was prooued a vertuous Gentleman. Looking a longer while, and seeing what familiaritie past betweene them, and what fauours were interchanged with brotherly affection, he said thus ; I marrie, thus should it be, this was the concord that olde Sir Iohn of Bourdeaux wisht betwixt you. Now fulfill you those precepts he breathed out at his death, and in obseruing them, looke to liue fortunate, and die honourable. Wel said Adam Spencer, quoth Rosader, but hast anie victualls in store for vs ? A peece of a red Deere (quoth he) and a bottle of wine. Tis Forresters fare brother, quoth Rosader : and so they sate downe and fell to their cates. Assoone as they had taken their repast, and had well dined, Rosader tooke his brother Saladyne by the hand, and shewed him the pleasures of the Forrest, and what content they enioyed in that meane estate. Thus for two or three dayes he walked vp and down with his brother, to shewe him all the commodities that belonged to his Walke. In which time hee was mist of his Ganimede, who mused greatly (with Aliena) what should become of their Forester. Some while they thought he had taken some word vnkindly, and had taken the pet : then they imagined some new loue had withdrawn his fancie, or happily that he was sicke, or detained by some great businesse of Gerismonds, or that he had made a reconcilment with his brother, and so returned to Bourdeaux. These coniectures did they cast in their heads, but especially Ganimede : who hauing Loue in her heart prooued restlesse, and halfe without patience, that Rosader wronged hir with so long absence : for Loue measures euerie minute, and thinkes howers to be dayes, and dayes to be months, till they feed their eyes with the sight of their desired obiect. Thus perplexed liued poore Ganimede : while on a day sitting with Aliena in a great dumpe, she cast vp her eye, and saw where Rosader came pacing towards them with his forrest bill on his necke. At that sight her colour chaungde, and she said to Aliena ; See Mistresse where our iolly Forrester comes. And you are not a little glad thereof (quoth Aliena) your nose bewayes what porridge you loue, the winde can not bee tied within his quarter, the Sunne shaddowed with a vaile, ~~Oyle~~ hidden in water, nor Loue kept out of a Womans looks : but no more of that, *Lupus est in fabula*. As soone as Rosader was come within the reach of her tungs ende, Aliena began

thus: Why how now gentle Forrester, what winde hath kept you from hence? that being so newly married, you haue no more care of your Rosalynde, but to absent your selfe so manie dayes? Are these the passions you painted out so in your Sonnets and roundelaies? I see hote loue is soone colde, and that the fancie of men, is like to a loose feather that wandreth in the aire with the blast of eurie winde. You are deceiued Mistress quoth Rosader, twas a coppie of vnkindnesse that kept me hence, in that I being married, you carried away the Bryde: but if I haue giuen anie occasion of offence by absenting my selfe these three dayes, I humbly sue for pardon: which you must grant of course, in that the fault is so friendly confest with penance. But to tell you the truth (faire Mistresse, and my good Rosalynde) my eldest Brother by the iniurie of Torismond is banished from Bourdeaux, and by chance hee and I met in the Forrest. And heere Rosader discourst vnto them what had hapned betwixt them: which reconcilment made them gladde, especially Ganimede. But Aliena hearing of the tyrannie of her Father, griued inwardly, and yet smothred all things with such secrecie, that the concealing was more sorrow than the conceipt: yet that her estate might be hid still, shee made faire weather of it, and so let all passe.

Importunate Shepheard, whose loues are lawlesse because restlesse: are thy passions so extreame that thou canst not conceale them with patience? Or art thou so folly-sick, that thou must needes be fancie-sicke? and in thy affection tied to such an exigent, as none serues but Phoebe. Well sir, if your market may be made no where els, home again, for your Mart is at the fairest. Phoebe is no lettice for your lippes, and her grapes hangs so high, that gaze at them you may, but touch them you cannot. Yet Montanus I speake not this in pride, but in disdaine; not that I scorne thee, but that I hate Loue: for I count it as great honour to triumph ouer Fancie, as ouer Fortune. Rest thee content therefore Montanus, cease from thy loues, and bridle thy lookes; quench the sparkles before they grow to a further flame: for in louing me thou shalt liue by losse, & what thou vtterest in words, are all written in the winde. Wert thou (Montanus) as faire as Paris, as hardie as Hector, as constant as Troylus, as louing as Leander; Phoebe could not loue, because she cannot loue at all: and therefore if thou pursue me with Phoebus, I must flie with Daphne.

. . . . .

## xl     EXTRACTS FROM “ ROSALYNDE ”

I know not (quoth Saladyne) who that Rosalynde is, but whatsoever she is, her name is never out of his mouth ; but amidst the deepest of his passions he useth Rosalynde as a charme to appease all sorrows with patience. Insomuch that I conjecture my brother is in love, and she some Paragon that holdes his hart perplexed : whose name he oft records with sighs, sometimes with teares, straight with ioy, then with smiles ; as if in one person Love had lodged a Chaos of confused passions. Wherein I have noted the variable disposition of Fancie, that like the Polype in colours, so it changeth into sundrie humours : being as it should seeme a combate mixed with disquiet, and a bitter pleasure wrapt in a sweete prejudice, like to the Sinophe tree, whose blossomes delight the smell, and whose fruite infects the tast.

Thou seekest with Phoebus to winne Daphne, and shee flies faster than thou canst followe : thy desires soare with the Hobbie, but her disdaine reacheth higher than thou canst make wing. I tell thee Montanus, in courting Phoebe thou barkest with the Wolues of Syria against the Moone, and roauest at such a marke with thy thoughtes, as is beyond the pitch of thy bow, praying to Loue when Loue is pitillesse, and thy maladie remedillesse.

AS YOU LIKE IT

DRAMATIS PERSONÆ<sup>1</sup>

DUKE, *living in banishment.*

FREDERICK, *his brother, and usurper of his dominions.*

AMIENS, } *lords attending on the banished duke.*  
JAQUES, }

LE BEAU, *a courtier attending upon Frederick.*

CHARLES, *wrestler to Frederick.*

OLIVER, }  
JAQUES, } *sons of Sir Rowland de Boys.*  
ORLANDO, }

ADAM, } *servants to Oliver.*  
DENNIS, }

TOUCHSTONE, *a clown.*

SIR OLIVER MARTEXT, *a vicar.*

CORIN, } *shepherds.*  
SILVIUS, }

WILLIAM, *a country fellow, in love with Audrey.*

*A person representing Hymen.*

ROSALIND, *daughter to the banished duke.*

CELIA, *daughter to Frederick.*

PHEBE, *a shepherdess.*

AUDREY, *a country wench.*

*Lords, pages, and attendants, &c.*

SCENE: *Oliver's house ; Duke Frederick's court ; and the  
Forest of Arden.*

<sup>1</sup> Not in Ff. First in Rowe, imperfectly.



# AS YOU LIKE IT

## ACT I

### SCENE I.—*The orchard of Oliver's house.*

*Enter ORLANDO and ADAM.*

*Orl.* As I remember, Adam, it was upon this fashion bequeathed me by will, but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report 5 speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred 10 better, for besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth, for the which his animals on his

*ACT I. SCENE I.] Actus Primus, Scena Prima Ff 1, 2; Scena Ff 3, 4. The Orchard . . . ] Capell; An Orchard Rowe; Oliver's House Pope; Oliver's Orchard Theobald. 1. fashion] my father Warburton; fashion. He Malone; fashion;— Grant White; fashion,—he Dyce iii. 2. me by] Ff; me. By Johnson. poor a] F 1; a poore F 2; a poor Ff 3, 4. 8. stays] F 4; stais F 1; staves Ff 2, 3; stys Warburton.*

1-3. *fashion . . . charged]* The various proposed emendations seem strained, since the sense is obvious. For the omission of nominative, *vide* Abbott, 399.

2. *poor a]* The common transposition of the indefinite article, *vide* Abbott, 422, though Abbott considers *poor* an adverbial use, 85.

5. *school]* University, as in *Hamlet*, i. ii. 113.

8. *stays]* detains. Compare

*Romeo and Juliet*, v. iii. 187: "Stay the friar too."

12. *manage]* Old French *manège*. Schmidt gives (s.v.) "he will not manage her, although he mount her," *Venus and Adonis*, 598. Compare Spenser, *Faerie Queene*, i. vii. 37:—

"and could *menage faire*  
His stubborne steed."

for another form. Compare also *1 Henry IV.* ii. iii. 52, and *Richard II.* iii. iii. 179.

dunghills are as much bound to him as I. Besides 15  
 this nothing that he so plentifully gives me, the  
 something that nature gave me, his countenance  
 seems to take from me: he lets me feed with his  
 hinds, bars me the place of a brother, and as much  
 as in him lies, mines my gentility with my education 20  
 This is it, Adam, that grieves me, and the spirit of  
 my father, which I think is within me, begins to  
 mutiny against this servitude. I will no longer en-  
 dure it, though yet I know no wise remedy how to  
 avoid it. 25

*Adam.* Yonder comes my master, your brother.

*Orl.* Go apart, Adam, and thou shalt hear how he will  
 shake me up.

*Enter OLIVER.*

*Oli.* Now, sir! what make you here?

*Orl.* Nothing: I am not taught to make any thing. 30

*Oli.* What mar you then, sir?

*Orl.* Marry, sir, I am helping you to mar that which God  
 made, a poor unworthy brother of yours, with idleness.

*Oli.* Marry, sir, be better employed, and be naught awhile.

17. *countenance*] *discountenance* Warburton. 28. *Enter . . .*] Collier; after  
 line 20 Ff. 34. *be naught*] *do aught* Hanmer; *be nought* Warburton.

17. *countenance*] Walker cites  
 Selden, *Table Talk*, art. *Fines*: "I  
 will show you the best *countenance* I  
 can; that is, not the best face, but the  
 best entertainment." Compare Spenser,  
*Shepheards Calender, Maye*, 81:—

"They must provide for meanes of  
 maintenaunce,

And to continue their wont  
*countenance*:"

and *Faerie Queene*, v. ix. 38: "A Ladie  
 of great *countenance* and place," for  
 "countenance" as meaning "style of  
 living." Wright reads "favour, re-  
 gard, patronage," referring to *Corio-  
 lanus*, v. vi. 40, and *Hamlet*, iv. ii. 16.  
*New Eng. Dict.* cites Malory, *Mort  
 Darthur*, vii. 21: "They had goodely  
 langage and lovely *countenance* to  
 gyder. . . Fair syster I have well  
 aspyed your *countenance* betwixe you  
 and this knyght."

19. *hinds*] menials, as in *Romeo and  
 Juliet*, i. i. 73.

19. *bars me the place*] For omission  
 of preposition compare *Merchant of*

*Venice*, ii. i. 16: "Bars me the right  
 of voluntary choosing."

20. *mines . . . education*] undermines,  
 the metaphor from military works. The  
 meaning is, "He counteracts the ad-  
 vantages of my good birth by the bad  
 education he gives me."

29. *make*] do, as in *Hamlet*, i. ii.  
 164. The same bandying of "make"  
 and "mar" is in *Love's Labour's Lost*,  
 iv. iii. 190:—

"King. What makes treason here?  
*Costard*. Nay, it makes nothing,  
 sir.

King. If it mar nothing neither,"  
 etc.

34. *be naught awhile*] Gifford in a  
 note on Jonson, *Bartholomew Fair*,  
 p. 241, "Be curst awhile," supports  
 Warburton's explanation, "a mischief  
 on you," and cites Jonson, *Tale of a  
 Tub*, ii. i. p. 160: "Peace and be  
 naught! I think the woman be  
 phrensie." Compare also *The Storie  
 of King Darius*, 1565: "Come away,  
 and be nought awhile," to which

*Orl.* Shall I keep your hogs, and eat husks with them? 35  
What prodigal portion have I spent, that I should come to such penury?

*Oli.* Know you where you are, sir?

*Orl.* O sir, very well: here in your orchard.

*Oli.* Know you before whom, sir? 40

*Orl.* Ay, better than him I am before knows me. I know you are my eldest brother, and in the gentle condition of blood you should so know me. The courtesy of nations allows you my better, in that you are the first-born, but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me, as you; albeit I confess your coming before me is nearer to his reverence. 45

*Oli.* What, boy! 50

*Orl.* Come, come, elder brother, you are too young in this.

*Oli.* Wilt thou lay hands on me, villain?

*Orl.* I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains; wert thou not my brother I would not take this hand from thy throat, till this other had pulled thy tongue out for saying so: thou has rail'd on thyself. 55

40. *whom*] *home* F 3. 41. *Ay, better*] *Rowe*; *I, better* Ff. *him*] *he* Pope. 48-49. *your . . . reverence*] *you coming before me are nearer to his revenue* Hanmer. 54. *Boys*] F 1; *Boyes* Ff 2-4; *Bois* Steevens.

Steevens refers, and Peele, *Edward I.*:

"Let go and be naught, I say."

35. *hogs . . . husks*] *St. Luke* xv.

36. *prodigal portion*] Continuing the idea in line 35, read a genitive in apposition, "prodigal's portion," or a case of prolepsis, "what portion have I prodigally spent?" For other cases, *vide* Schmidt, p. 1420.

41. *him*] Compare *Hamlet*, II. i. 42, and *vide* Abbott, 208, for instances of this attraction.

41-43. *I know . . . me*] I know, and acknowledge you as my eldest brother; you in return should acknowledge the bond of brotherhood, in accordance with gentle usage.

43, 44. *courtesy of nations*] The acceptance of primogeniture in all nations. This passage gives colour to Theobald's conjectured emendation of "courtesy" for "curiosity" in *King Lear*, I. ii. 4:—

"and permit

The curiosity of nations to deprive me

For that I am some twelve or fourteen moonshines

Lag of a brother."

49. *reverence*] Schmidt (s.v.), "your being older than I gives you a nearer claim to the respect which was due to him." Hanmer's emendation, followed by Warburton and Capell, seems beside the point.

51. *elder brother*] After line 49, Oliver attempts to strike Orlando, with the words "What, boy." Orlando resists, stung by the words, and asserts the greater strength of youth. "In this," *i.e.* in the struggle.

52. *villain*] There is much the same idea in *King Lear*, III. vii. 79:—

"*Corn.* My villain! [They draw and fight.

*Adam.* Sweet masters, be patient: for your father's remembrance, be at accord. 60

*Oli.* Let me go, I say.

*Orl.* I will not till I please: you shall hear me. My father charged you in his will to give me a good education: you have train'd me like a peasant, obscuring and hiding from me all gentleman-like 65 qualities. The spirit of my father grows strong in me, and I will no longer endure it: therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes. 70

*Oli.* And what wilt thou do? beg, when that is spent? Well, sir, get you in. I will not long be troubled with you; you shall have some part of your will: I pray you, leave me.

*Orl.* I will no further offend you than becomes me for my good. 75

*Oli.* Get you with him, you old dog.

*Adam.* Is "old dog" my reward? Most true, I have lost my teeth in your service. God be with my old master, he would not have spoke such a word! 80

[*Exit Orlando and Adam.*]

*Oli.* Is it even so? begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns neither. Holla, Dennis.

59. *Adam*] *Adam* (coming forward) Collier. *masters*] F 1; *Master* Ff 2-4. 64. *me*] *me up* Ff 3, 4. 65. *from me*] *me from* Pope. 71. *do? beg*] *do—beg?*—Dyce iii.

1st *Serv.* Nay, then, come on, and take the chance of anger.

*Reg.* Give me thy sword. A peasant stand up thus!

69. *allottery*] portion; the "lottery" of *Antony and Cleopatra*, II. ii. 243.

70. *go buy*] Compare *post*, I. ii. 226, and *Hamlet*, I. v. 132, for omission of preposition after verbs of motion.

73. *will*] Oliver, with a side-glance at lines 69, 70, plays upon "wish" and "testament" here.

81. *grow upon*] Collier's suggested emendation "growl upon" is disposed of by *Julius Cæsar*, II. i. 107:—

"the sun arises,

Which is a great way *growing on* the south."

*i.e.* encroaching upon, with the further

idea of taking liberties. *New Eng. Dict.* cites Bishop Hall, *Sermons* (1603), v. 9: "How shamefully is this latter vice especially *grown upon* us with years," and for the further idea, not again before 1723, *True Briton*, xxxiii. 1: "Having in my last letter taken Notice by what steps the Quakers have *grown upon* the indulgence of the government."

82. *rankness*] overgrowth, hence insolence. Compare *Troilus and Cressida*, I. iii. 318, and A. Scott, *Poems* (c. 1560), in Scottish Text Society's Publications:—

"This yeir . . . sall aryse Rowtis of the *rankest* that in Europ ringis." (*New Eng. Dict.*)

*Enter DENNIS.*

*Den.* Calls your worship?

*Oli.* Was not Charles, the Duke's wrestler, here to speak with me? 85

*Den.* So please you, he is here at the door, and importunes access to you.

*Oli.* Call him in. [*Exit Dennis.*] 'Twill be a good way ; and to-morrow the wrestling is. 90

*Enter CHARLES.*

*Cha.* Good morrow to your worship.

*Oli.* Good Monsieur Charles, what's the new news at the new court.

*Cha.* There's no news at the court, sir, but the old news : that is, the old Duke is banished by his younger brother the new Duke ; and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new Duke ; therefore he gives them good leave to wander. 95

*Oli.* Can you tell if Rosalind, the Duke's daughter, be banished with her father? 100

*Cha.* O no ; for the Duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle, than his own daughter, and never two ladies loved as they do. 105

*Oli.* Where will the old Duke live?

*Cha.* They say he is already in the Forest of Arden, and

85. *wrestler*] Rowe; *wrastler* Ff 1, 3, 4; *wrastle* F 2. 89. *Exit Dennis*] Johnson; omitted Ff. 97. *into*] Ff 1, 2; *into a* Ff 3, 4. 100. *Duke's*] *old Duke's* Hanmer. 102. *Duke's*] *new Duke's* Hanmer. 104. *she*] *he* Ff 1, 2 (an obvious misprint); *she* Ff 3, 4. *her*] Ff 1, 2; *their* Ff 3, 4.

85. *wrestler*] The Folio spelling gives the pronunciation, still surviving colloquially. Compare "wraſt" = wrest, in Spenser, *Faerie Queene*, v. xii. 21 :—

"But, bytyng deepe therein did sticke  
so fast

That by no meanes it backe againe  
he forth could wraſt."

and Cotgrave, s.v. "Luictet, to wrastle."

92. *Good Monsieur*] Walker (*Crit. Exam.* ii. 263) suggests the insertion of "morrow," unnecessarily.

99. *good leave*] permission easily granted. Compare *Merchant of Venice*, iii. ii. 326.

109. *Forest of Arden*] Vide *Rosalynde, ante*, p. xxv. Geographically, the ancient forest of Ardenne on the Belgian border of France, which gives its name to a modern department. Compare Spenser, *Astrophen*, 95 :—

"So wide a forest, and so waste as  
this

Nor famous Ardeyn, nor fowle  
Arlo, is."

a many merry men with him; and there they live 110  
like the old Robin Hood of England; they say many  
young gentlemen flock to him every day, and fleet  
the time carelessly, as they did in the golden world.

*Oli.* What, you wrestle to-morrow before the new Duke?

*Cha.* Marry, do I, sir; and I came to acquaint you of a 115  
matter. I am given, sir, secretly to understand,  
that your younger brother Orlando hath a disposition  
to come in disguised against me to try a fall. To-  
morrow, sir, I wrestle for my credit, and he that  
escapes me without some broken limb, shall acquit 120  
him well. Your brother is but young and tender,  
and for your love I would be loath to foil him, as I  
must for my own honour if he come in: therefore,  
out of my love for you, I came hither to acquaint  
you withal, that either you might stay his intend- 125  
ment, or brook such disgrace well as he shall run  
into, in that it is a thing of his own search, and al-  
together against my will.

*Oli.* Charles, I thank thee for thy love to me, which thou  
shalt find I will most kindly requite. I had myself 130  
notice of my brother's purpose herein, and have by  
underhand means laboured to dissuade him from it,  
but he is resolute. I'll tell thee, Charles, it is the  
stubbornest young fellow of France, full of ambition,  
an envious emulator of every man's good parts, a 135

115. *came*] Ff 1-3; *come* F 4. 132. *him*] *them* F 4. 133. *I'll*] *Ile* Ff  
1, 2 (and throughout the Ff); *I* Ff 3, 4.

110. *a many*] For numerous instances of this construction, see Schmidt, s.v. "many."

112, 113. *fleet the time*] The intransitive use is fairly common in Shakespeare. Compare *Sonnet* 97: "from thee, the pleasure of the fleeting year"; *2 Henry VI.* II. iv. 4: "So cares and joys abound, as seasons fleet." The transitive use is, however, here unique, the *New Eng. Dict.* giving no other example before 1858, in an obvious adaptation from this passage.

113. *the golden world*] Ovid, *Metamorphoses*, I. *passim*.

114. *What*] used with some idea of impatience underlying. *Vide* Schmidt, s.v., for several examples. Oliver wishes to come quickly to business.

115, 116. *a matter*] For this use of the indefinite article to mean "a certain," see Abbott, 81.

125, 126. *intendment*] intention, as in *Venus and Adonis*, 222; *Othello*, IV. ii. 206. Compare also Spenser, *Faerie Queene*, I. xii. 31:—

"Till well ye wote by grave *intendment*

What woman, and wherefore, doth me upbrayd."

132. *underhand*] indirect, not insidious or fraudulent; implying that open advice would have been useless with "the stubbornest young fellow of France."

133. *it is*] With various ideas of familiarity or contempt (as here), "it" is frequently used for "he" or "she." Compare *Merchant of Venice*, III. iii. 18: "It is the most impenetrable cur that ever kept with men."

135. *emulator*] in a worse sense; compare *Julius Caesar*, II. iii. 14; *Troilus and Cressida*, II. ii. 212; and

secret and villanous contriver against me his natural brother: therefore use thy discretion; I had as lief thou didst break his neck as his finger. And thou wert best look to 't; for if thou dost him any slight disgrace, or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee, and almost with tears I speak it, there is not one so young and so villanous this day living. I speak but brotherly of him, but should I anatomise him to thee as he is, I must blush and weep, and thou must look pale and wonder.

*Cha.* I am heartily glad I came hither to you. If he come to-morrow, I'll give him his payment; if ever he go alone again, I'll never wrestle for prize more: and so, God keep your worship.

*Oli.* Farewell, good Charles. [*Exit Charles.*] Now will I stir this gamester: I hope I shall see an end of him;

141. *entrap*] Ff 1, 2; to *entrap* Ff 3, 4; Rowe. 147. *anatomise*] Ff 3, 4; *anathomize* Ff 1, 2. 154. *Exit Charles*] Capell; omitted Ff; after line 153 Rowe.

Bacon, *Advancement of Learning*, i. vii. (p. 66, Works, ed. Ellis and Spedding): "Trajan erected many famous monuments and buildings; insomuch as Constantine the Great in emulation was wont to call him *Parietaria*, wall flower."

136. *natural*] by course of nature; in this sense obsolete. Compare *Cymbeline*, iii. iii. 107:—

"Myself, Belarius, that am Morgan call'd

They take for *natural* father."

The later usage, as implying illegitimacy, is rare at the end of the sixteenth century. Compare Ferne, *Blazon of Gentrie* (1586), p. 90: "He hath smoothed up the matter with a fine terme, in calling him a sonne naturall, a pretty terme."

138. *break his neck*] *Tale of Gamelyn*, 191 (ed. Skeat):—

"And bysoughte Iesu Crist that is heven King

'He mighte breke his nekke, in that wrastelyng."

138, 139. *thou wert best*] Compare 1 *Henry VI.* v. iii. 82: "I were best to leave him," and Abbott, 230, for other examples.

140. *grace himself*] Compare Sidney, *Arcadia*, i. 39: "He left nothing unsayed, which might disgrace himselfe, to grace his friend."

141. *practise*] use underhand arts. Compare *King John*, iv. i. 20: "My uncle practises more harm to me"; *King Lear*, iii. ii. 57: "Hast practised on man's life." Also compare Spenser, *Faerie Queene*, i. xii. 34:—

"Wherein she used hath the practicke paine

Of this false footman, clokt with simplenesse."

147. *anatomise*] An extended metaphorical usage of the literal "dissect." Compare *King Lear*, iii. vi. 80: "Let them anatomise Regan; see what breeds about her heart." For the figurative use, compare *post*, ii. vii. 56. *New Eng. Dict.* gives Foxe, *Actes and Monuments*, iii. 879: "Thus was the Mass anatomized, with the abominations thereof," and Greene, *Menaphon* (Arber's reprint), 51: "To anatomise wit."

155. *gamester*] An athlete, as in Holland's *Pliny* (1601), ii. 304: "Professed wrestlers, runners, and such gamesters at feats of activity" (*New*

for my soul, yet I know not why, hates nothing more than he. Yet he's gentle, never school'd and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people, who best 160 know him, that I am altogether misprised: but it shall not be so long; this wrestler shall clear all: nothing remains but that I kindle the boy thither; which now I'll go about. [*Exit.*]

SCENE II.—*Lawn before the Duke's palace.*

*Enter ROSALIND and CELIA.*

*Cel.* I pray thee, Rosalind, sweet my coz, be merry.

*Ros.* Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary 5 pleasure.

157. *he*] *him* Hanmer.

SCENE II.

SCENE II.] *Scena Secunda Ff.* *Lawn . . . Palace*] Capell; omitted Ff; *The Duke's Palace* Rowe; *Open walk before the Duke's Palace* Theobald. 1. *my coz*] *coz* Pope. 3. *I were*] Rowe ii; *were* Ff. 5. *any*] Ff i, 2; *my* Ff 3, 4.

*Eng. Dict.*), combined with the idea of a "frolicsome fellow" (Schmidt) as in *Henry VIII.* i. iv. 45, and *Taming of the Shrew*, ii. i. 402.

158. *of all sorts*] of all classes and ranks. Compare "All sorts and conditions of men" of the English Prayer-book.

158, 159. *enchantingly*] *as if by the use of magic incantation*. Compare *Cymbeline*, i. vi. 166:—

"Such a holy witch  
That he enchants societies into  
him."

161. *misprised*] *Fr. mépriser*. Wright quotes Cotgrave: "Mespriser, To disesteem, condemn, disdain, despise, neglect, make light of, set nought by." Compare *post*, i. ii. 169; *All's Well that Ends Well*, iii. ii. 33: "by the *misprising* of a maid too virtuous for the contempt of empire," and Spenser, *Faerie Queene*, iv. iv. 11: "Shame of such mesprize."

SCENE II.

1. *sweet my coz*] For this transposition of the unemphatic possessive

adjective, see Abbott, 13, and for "coz" instead of "cousin," Shakespeare, *passim*.

3. *I were*] Rowe's insertion of "I" seems necessary. Allen's paraphrase gives the point: "the mirth which I already show is more than I really feel; and do you still insist I shall be merrier." Jourdain's proposal (*Philol. Soc. Trans.* 1860-1, p. 143) to give the Folio reading, "and would you yet were merrier," to Celia involves a greater wrestling than Rowe's emendation, while Collier's suggestion that Rosalind wishes Celia to be merrier than she seems obscures the point.

5. *learn*] teach, as in *Two Gentlemen of Verona*, v. iii. 4; *Romeo and Juliet*, iii. ii. 12; *Othello*, i. iii. 183; *Cymbeline*, i. v. 12. In each place followed by "how." Wordsworth quotes the Prayer-book version of Psalm xxv. 2: "Lead me forth in thy truth, and *learn* me." This is still a colloquial use in many parts of England.

5, 6. *extraordinary pleasure*] pleasure beyond my capacity; an antithesis to the extraordinary sorrow of a



*Cel.* Herein I see thou lovest me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle the Duke, my father, so thou hadst been still with me, I could have taught my love to take thy father for mine: so wouldst thou, if the truth of thy love to me were so righteously tempered as mine is to thee. 10

*Ros.* Well, I will forget the condition of my estate, to rejoice in yours. 15

*Cel.* You know my father hath no child but I, nor none is like to have; and truly, when he dies, thou shalt be his heir, for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will; and when I break that oath, let me turn monster: therefore, my sweet Rose, my dear Rose, be merry. 20

*Ros.* From henceforth I will, coz, and devise sports. Let me see, what think you of falling in love?

*Cel.* Marry, I prithee, do, to make sport withal: but love no man in good earnest, nor no further in sport neither, than with safety of a pure blush thou mayst in honour come off again. 25

*Ros.* What shall be our sport, then?

16. *but I] but me* Hanmer.

"banished father," continuing the balance of "teach" and "learn," "forget" and "remember."

9. *so]* Abbott, 133, says: "So is used with the future and the subjunctive to denote 'provided that,'" and quotes *Romeo and Juliet*, III. v. 18, and *Richard II.* II. i. 25. The full construction is "be it (if it be) so that," as in *Midsummer-Night's Dream*, I. i. 39:—

"Be it *so* she will not here before  
your grace

Consent to marry with Demetrius."

11. *so wouldst thou]* In full, "so wouldst thou [have taught thy love to take my father for thine]."

12, 13. *so . . . as]* See Abbott, 275, for this rather uncommon construction.

13. *tempered]* mingled, blended. Compare *Julius Caesar*, IV. iii. 115: "when grief and blood ill-tempered vexeth him"; *Romeo and Juliet*, III. iii. 115: "I thought thy disposition better *tempered*." An early use is *Promptorium Parvulorum*, 488, 1:

"Temperyn or minge to-gedur, *com-misceo, misceo*." (*New Eng. Dict.*)

16. *but I]* Compare *ante*, I. 1. 157, "than he."

16. *nor none]* For double negative, compare *post*, line 26, and Abbott, 406.

24. *what . . . love]* *Rosalynde* (introd. p. xxviii.).

27. *safety]* Mr. Case suggests the meaning "safeguard," as in *King John*, IV. iii. 12.

27. *pure blush]* a mere blush. For this use of "pure," compare *post*, II. vii. 130, and *I Henry VI.* II. iv. 66: "blush for pure shame." The meaning is: "Love no man, even in sport, so much that more than a mere blush is necessary to safeguard your honour."

28. *come off]* emerge, escape, as from a fight. Compare *Coriolanus*, I. vi. 1: "We are *come off* like Romans," and *Troilus and Cressida*, I. iii. 381: "If the dull Ajax come *safe off*." *New Eng. Dict.* cites also Bunyan, *Pilgrim's Progress* (1684), II. 68: "Some Pilgrims in some things *come off* losers."

*Cel.* Let us sit and mock the good housewife Fortune from 30  
her wheel. that her gifts may henceforth be bestowed  
equally.

*Ros.* I would we could do so, for her benefits are mightily  
misplaced, and the bountiful blind woman doth most  
mistake in her gifts to women. 35

*Cel.* 'Tis true; for those that she makes fair, she scarce  
makes honest, and those that she makes honest, she  
makes very ill-favouredly.

*Ros.* Nay, now thou goest from Fortune's office to  
Nature's; Fortune reigns in gifts of the world, not 40  
in the lineaments of Nature.

*Enter TOUCHSTONE.*

*Cel.* No? when Nature hath made a fair creature, may she  
not by Fortune fall into the fire? Though Nature  
hath given us wit to flout at Fortune, hath not  
Fortune sent in this fool to cut off the argument? 45

36, 37. *those . . . and*] Rowe i omits. 38. *ill-favouredly*] Ff 3, 4;  
*illfavouredly* F 1; *ill favouredly* F 2; *ill favoured* Rowe. 41. *Enter . . .*  
*after line 46* Dyce. *Touchstone*] Theobald; *Clown* Ff (and: throughout).  
42. *No?*] Hanmer; *No*; Ff; *No!* Theobald. 45. *the*] Ff 1, 2; *this* Ff 3, 4;  
Rowe.

30, 31. *mock . . . wheel*] Johnson's note is unfortunate: "The wheel of Fortune is not the wheel of a housewife. Shakespeare has confounded Fortune, whose wheel only figures uncertainty and vicissitude, with the Destiny that spins the thread of life, though indeed not with a wheel." Compare Fluellen's exposition in *Henry V.* iii. vi. 32 *seq.*, and *Hamlet*, ii. ii. 515 *seq.*, for Shakespeare's quite clear idea of the wheel of Fortune. The "housewife"—pronounced, as colloquially, to-day, *husif*—has a jesting or bad sense of "jilt" or "wanton," unconnected with the wheel. Compare *Antony and Cleopatra*, iv. xv. 44, with Mr. Case's note in *The Arden Shakespeare*.

37. *honest*] chaste, virtuous. Compare *post*, iii. iii. 24, and especially *Hamlet*, iii. i. 103 *seq.*

38. *ill-favouredly*] Capell's note is worth reproduction: "Alter'd by the four latter moderns into ill-favoured: in order, as may be suppos'd, to make the antithesis the rounder. But how if that roundness was dislik'd by the Poet, as thinking it destructive of the ease of his dialogue? yet this he might

think, and with great reason." For the adverbial form, compare *post*, iii. ii. 256; the adjectival, iii. v. 53, and Genesis xli. 3, "ill favoured and lean-fleshed." For "favour" as meaning "countenance," compare *Measure for Measure*, iv. ii. 34: "A good favour you have, but that you have a hanging look," and *Richard II.* iv. i. 168:—

"Yet I well remember

The favours of these men."

39, 40. *from Fortune's office to Nature's*] Continuing the elaborate antithetical balance of Celia's previous speech: both "*honesty*" and "*fairness*" are taken by Rosalind as gifts of Nature, while Celia (l. 37) distinguishes "*honesty*" as a matter of chance. For a similar contrast of "Nature" and "Fortune," compare Giles Fletcher, *The Reward of the Faithfull* (Works, ed. Grosart, p. 25): "If a man digging in a field, find a mine, we cal it fortune: but a mine must bee first there by nature, before any can finde it there by fortune. And therefore fortune that comes alwayes after nature, cannot bee the cause of nature."

*Ros.* Indeed, there is Fortune too hard for Nature, when Fortune makes Nature's natural the cutter-off of Nature's wit.

*Cel.* Peradventure this is not Fortune's work neither, but Nature's, who, perceiving our natural wits too dull 50  
to reason of such goddesses, hath sent this natural for our whetstone; for always the dulness of the fool is the whetstone of the wits. How now, wit! whither wander you?

*Touch.* Mistress, you must come away to your father. 55

*Cel.* Were you made the messenger?

*Touch.* No, by mine honour, but I was bid to come for you.

*Ros.* Where learned you that oath, fool?

*Touch.* Of a certain knight that swore by his honour they were good pancakes, and swore by his honour the mustard was naught: now I'll stand to it, the pancakes were naught, and the mustard was good, and yet was not the knight forsworn. 60

*Cel.* How prove you that in the great heap of your knowledge? 65

*Ros.* Ay, marry, now unmuzzle your wisdom.

*Touch.* Stand you both forth now: stroke your chins, and swear by your beards that I am a knave.

*Cel.* By our beards, if we ~~had~~ them, thou art.

46. *there is Fortune*] Ff 1, 2; *Fortune is there* Ff 3, 4; *then is Fortune* Dyce.  
50. *perceiving*] Ff 2-4; *perceiveth* F 1. 51. *hath*] and *hath* Malone. 53. *the wits*] *his wits* Malone; *the wise* Spedding conj. *wit* !] omitted Rowe.  
66. *your*] *you* F 2.

47. *natural*] An idiot by nature. Compare *Tempest*, III. ii. 37: "That a monster should be such a *natural*!" and *Romeo and Juliet*, II. iv. 96: "A great *natural* that runs lolling up and down." Here Touchstone is hardly accurately described; Douce suggests that "*natural*" is merely for the sake of pun and alliteration.

51. *reason*] Fr. *raisonner*, to talk, discourse, as frequently in Shakespeare. Vide Schmidt, *s.v.* for several examples. For "of" meaning concerning, compare *post*, v. iv. 53, and *Merchant of Venice*, I. iii. 54: "I am debating of my present store."

53. *whetstone of the wits*] Wright cites the title of Robert Recorde's *Arithmetic*, 1557: *The Whetstone of Witte*.

53, 54. *How . . . you?*] See note to IV. i. 153 *post*.

63. *forsworn*] Boswell quotes *Damon and Pithias* (Doddsley, *Old Plays*, vol. iv. p. 60): "I have taken a wise oath on him, have I not, trow ye? To trust such a false knave upon his honesty? As he is an honest man (quoth you?), he may bewray all to the King, And break his oath for this never a whit." Compare also *Richard III.* IV. iv. 374:—

"K. Rich. Now, by my George, my garter and my crown,—

Q. *Eliz.* Profaned, dishonour'd, and the third usurp'd.

K. Rich. I swear—

Q. *Eliz.* By nothing; for this is no oath."

*Touch.* By my knavery, if I had it, then I were ; but if you swear by that that is not, you are not forsworn : no more was this knight swearing by his honour, for he never had any ; or if he had, he had sworn it away, before ever he saw those pancakes or that mustard. 70

*Cel.* Prithee, who is 't that thou meanest ? 75

*Touch.* One that old Frederick, your father, loves.

*Cel.* My father's love is enough to honour him enough : speak no more of him ; you 'll be whipped for taxation one of these days.

*Touch.* The more pity, that fools may not speak wisely what wise men do foolishly. 80

*Cel.* By my troth, thou sayest true ; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show. Here comes Monsieur Le Beau. 85

*Ros.* With his mouth full of news.

*Cel.* Which he will put on us, as pigeons feed their young.

*Ros.* Then shall we be news-cramm'd.

*Cel.* All the better ; we shall be the more marketable.

*Enter LE BEAU.*

Bon jour, Monsieur Le Beau : what 's the news ? 90

*Le Beau.* Fair princess, you have lost much good sport.

*Cel.* Sport ! of what colour ?

*Le Beau.* What colour, madam ? How shall I answer you ?

*Ros.* As wit and fortune will. 95

*Touch.* Or as the destinies decrees.

75. is 't] Ff 1-3 ; is F 4. 76. Frederick] Ferdinand Capell conj. 77. Cel.] Ros. Ff ; Celia Theobald. him enough] Ff ; him :—enough ! Hammer ; him. Enough : Malone. 81. wise men] Ff 3, 4 ; Rowe ; Wisemen Ff 1, 2. 85. Monsieur] F 1 ; Mounseieur Ff 2-4. Le Beau] the Beau F 1 ; Le Beau Ff 2-4. 89. Enter . . .] Dyce ; after line 88 Ff. 90. Bon jour] Boon-iour F 1 ; Boon-jour Ff 2-4. what 's the] F 1 ; what the F 2 ; what Ff 3, 4. 91. much good] Ff 1, 2 ; much Ff 3, 4. 96. decrees] Ff ; decree Pope.

76. old Frederick] Vide Appendix.

78, 79. taxation] censure or satire. Compare post, II. vii. 71, 86 ; Hamlet, I. iv. 18 :—

"This heavy-headed revel east and west

Makes us traduced and tax'd of other nations."

87. put on] to pass off upon us, as in Measure for Measure, II. ii. 133.

92. colour] kind, nature, as in King

Lear, II. ii. 145 : " This is a fellow of the self-same colour our sister speaks of " ; where the quartos read " nature." Collier's suggestion that Le Beau affectedly pronounces " sport " as " spot," and Celia replies " Spot ; of what colour ? " seems disposed of by this citation of Wright. Compare also Bacon, " A Table of Coulers, or apparances of good and evill " (Title, 1597).

*Cel.* Well said : that was laid on with a trowel.

*Touch.* Nay, if I keep not my rank,—

*Ros.* Thou lovest thy old smell.

*Le Beau.* You amaze me, ladies : I would have told you 100  
of good wrestling, which you have lost the sight of.

*Ros.* Yet tell us the manner of the wrestling.

*Le Beau.* I will tell you the beginning ; and, if it please  
your ladyships, you may see the end, for the best is  
yet to do ; and here where you are, they are coming 105  
to perform it.

*Cel.* Well, the beginning, that is dead and buried.

*Le Beau.* There comes an old man, and his three sons,—

*Cel.* I could match this beginning with an old tale.

*Le Beau.* Three proper young men, of excellent growth 110  
and presence.

*Ros.* With bills on their necks, "Be it known unto all  
men by these presents,—"

*Le Beau.* The eldest of the three wrestled with Charles,  
the Duke's wrestler ; which Charles in a moment 115  
threw him and broke three of his ribs, that there is  
little hope of life in him ; so he served the second,  
and so the third. Yonder they lie, the poor old  
man, their father, making such pitiful dole over  
them that all the beholders take his part with 120  
weeping.

99. *lovest*] F 4; *loosest* Ff 1-3. 112. *With . . . necks*] given to Le Beau,  
Farmer. 112, 113. "*Be . . . presents*" ] given to Touchstone, Warburton.

98, 99. *rank . . . smell*] For the same  
pun, Compare *Cymbeline*, II. i. 17:—  
"Clown. Would he had been one of  
my rank!

*Sec. Lord.* (aside). To have *smelt*  
like a fool!"

Niel cites Harrison, *Description of  
England*, v. (ed. 1574 of Holinshed's  
*Chronicle*, p. 162): "the old *smell* of  
ancient race latelie defaced."

100. *amase*] confusion of mind, rather  
than wonder, is meant, as commonly  
in Shakespeare. *Vide* Schmidt, s.v.  
Compare also St. Mark xiv. 33: "And  
they began to be sore *amazed*, and to  
be very heavy."

110. *proper*] handsome, as frequently  
in Shakespeare. Compare *post*, III. v.  
51, and *vide* Schmidt, s.v.

112, 113. *With . . . presents*] There  
seems no reason to redistribute the  
speeches, either with Farmer, who  
gives "*With . . . necks*" to Le

Beau, or with Warburton, who gives  
"*Be . . . presents*" to Touchstone.  
Rosalind's repartee is quite in keeping  
with her reply to Touchstone (l. 99),  
and her previous jesting with Le Beau.  
Farmer cites *Rosalynde* (*ante*, p.  
xxxviii.): "Rosader came pacing towards  
them with his forrest bill on his necke";  
Steevens had already given a parallel in  
Sidney, *Arcadia* (i. 68, ed. 1598):  
"Dametus . . . with his sword by his  
side, a Forrest bill on his necke."  
Rosalind plays on the word, with  
"bill" = legal instrument. Compare  
*Much Ado About Nothing*, I. i. 39:  
"He set up his bills here in Messina  
and challenged Cupid at the flight."  
For the same play on the word, com-  
pare 2 *Henry IV.* iv. vii. 135, and  
*Much Ado About Nothing*, III. iii. 191.

115. *which Charles*] Compare II. i.  
33 and II. vii. 118 for this use of the  
relative adjective before words.

*Ros.* Alas!

*Touch.* But what is the sport, monsieur, that the ladies have lost?

*Le Beau.* Why, this that I speak of. 125

*Touch.* Thus men may grow wiser every day; it is the first time that ever I heard breaking of ribs was sport for ladies.

*Cel.* Or I, I promise thee.

*Ros.* But is there any else longs to see this broken music 130 in his sides? Is there yet another dotes upon rib-breaking? Shall we see this wrestling, cousin?

*Le Beau.* You must if you stay here; for here is the place appointed for the wrestling, and they are ready to perform it. 135

*Cel.* Yonder, sure, they are coming: let us now stay and see it.

*Flourish.* Enter DUKE FREDERICK, Lords, ORLANDO, CHARLES, and attendants.

*Duke F.* Come on; since the youth will not be entreated, his own peril on his forwardness.

*Ros.* Is yonder the man? 140

*Le Beau.* Even he, madam.

*Cel.* Alas, he is too young! yet he looks successfully.

*Duke F.* How now, daughter and cousin! are you crept hither to see the wrestling?

*Ros.* Ay, my liege, so please you give us leave. 145

*Duke F.* You will take little delight in it, I can tell you;

125. *this*] Ff 1-3; *this is* F 4. 126. *may*] omitted Rowe. 127. *heard*] Ff 1-3; *heard of* F 4. 130. *see*] set Theobald; *feel* Johnson conj.; *get* Heath conj.; *seek* Jackson conj. 134. *for the*] F 1; *for* Ff 2-4; Rowe. 137. *Duke Frederick*] Rowe; *Duke Ff*; *Duke junior* Capell. 138. *Duke F.*] *Duke Ff. entreated*] Ff 3, 4; *intreated* Ff 1, 2. 145. *Ay*] Rowe; *I* Ff (and throughout).

130. *broken music*] Wright's note is as follows: "[Broken music] was first explained by Mr. Chappell (*Popular Music of the Olden Time*, p. 246) as the music of a string band. But he has since altered his opinion. . . . Some instruments, such as viols, violins, flutes, etc., were formerly made in sets of four, which when played together formed a 'consort.' If one or more of the instruments of one set were substituted for the corresponding ones of another set, the result was no longer a 'consort' but 'broken music.'" The *New Eng. Dict.*, however, cites Morley,

*Introduction to Practicall Musike*, p. 97: "The plainsong of the Hymne Salvator Mundi, *broken* in division, and brought in a Canon of thre parts in one," where "*broken*" = harmonised. Thus "*broken music*" would here signify part music. Compare *Troilus and Cressida*, III. i. 18:—

"*Pandarus.* What music is this?  
*Servant.* . . . it is music in parts."  
and, *ibid.* line 52: "here is good *broken music*." For other explanations, see Naylor, *Shakespeare and Music*, 1896, pp. 30-32.

there is such odds in the man. In pity of the challenger's youth, I would fain dissuade him, but he will not be entreated. Speak to him, ladies; see if you can move him. 150

*Cel.* Call him hither, good Monsieur Le Beau.

*Duke F.* Do so: I'll not be by.

*Le Beau.* Monsieur the challenger, the princess calls for you.

*Orl.* I attend them with all respect and duty. 155

*Ros.* Young man, have you challenged Charles the wrestler?

*Orl.* No, fair princess; he is the general challenger: I come but in as others do, to try with him the strength of my youth. 160

*Cel.* Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength: if you saw yourself with your eyes or knew yourself with your judgement, the fear of your adventure would counsel you to a more equal enterprise. 165  
We pray you, for your own sake, to embrace your own safety and give over this attempt.

*Ros.* Do, young sir; your reputation shall not therefore be misprised: we will make it our suit to the Duke that the wrestling might not go forward. 170

*Orl.* I beseech you, punish me not with your hard

147. *in the*] Ff; *on the* Anon. (ap. Cambridge edd.). *man*] Ff; *men* Hanmer.  
152. [*Duke goes apart.*] Theobald. 153. *the princess calls*] F 4; *Princesse calls* F 1; *Princesse calls* Ff 2, 3; *Princesses call* Theobald; *princess' call* Dyce.  
155. *them*] *her* Rowe. 159. *but in*] F 1; *but* Ff 2-4. 163, 164. *your eyes . . . your judgment*] Ff; *our eyes, . . . our judgment* Hanmer; *your own eyes . . . your own judgment* Johnson.

147. *odds in the man*] Hanmer's change of "man" to "men" is unnecessary. "Man" refers to Charles, the man of greater strength. Compare Spenser, *Faerie Queene*, v. ii. 16: "And then no odds at all in him he fownd," i.e. Artegal found no superiority in Pollente, when both were swimming in the stream. Wright cites *Love's Labour's Lost*, i. ii. 183, as an example of "odds" as meaning "superiority." "Cupid's butt-shaft is too hard for Hercules' club; and therefore too much odds for a Spaniard's rapier."

153. *the princess calls*] The folio reading is upheld by the previous line; only Celia calls. Orlando, in responding, looks towards, and thinks of, both

Celia and Rosalind. Walker, however (*Crit.* i. 263), gives this as an instance of the omission of the apostrophe s, Dyce, following him, cites *The Tempest*, i. ii. 173, where *princesse* is plural. In this case, *calls* or *calls* of the folios is an example of a very common plural in s, probably of Northern origin. Compare *Antony and Cleopatra*, i. iv. 21, 49, and notes in Arden edition.

163, 164. *your eyes . . . your judgment*] Hanmer's emendation, though plausible, seems unnecessary. Wright paraphrases, "If you used the senses and reason which you possess"; the whole conveying a mild charge of rashness.

169. *misprised*] See i. i. 161 *ante*, and note there.

thoughts ; wherein I confess me much guilty, to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial ; wherein if I be foil'd, there is but one shamed that 175 was never gracious ; if kill'd, but one dead that is willing to be so : I shall do my friends no wrong, for I have none to lament me, the world no injury, for in it I have nothing ; only in the world I fill up a place, which may be better supplied when I have 180 made it empty.

*Ros.* The little strength that I have, I would it were with you.

*Cel.* And mine to eke out hers.

*Ros.* Fare you well : pray heaven I be deceived in you ! 185

*Cel.* Your heart's desires be with you.

*Cha.* Come, where is this young gallant, that is so desirous to lie with his mother earth ?

*Orl.* Ready, sir ; but his will hath in it a more modest working. 190

*Duke F.* You shall try but one fall.

*Cha.* No, I warrant your grace, you shall not entreat him to a second, that have so mightily persuaded him from a first.

*Orl.* You mean to mock me after ; you should not have 195 mock'd me before ; but come your ways.

172. *wherein*] *Therein* Johnson conj.; *herein* Capell conj.; omitted Spedding.  
182. *that*] omitted Rowe. 184. *eke out*] *eeke out* Ff 1, 2; *eeke-out* Ff 3, 4.  
186. *Cel.*] *Orlando* Theobald. 196. *mock'd me*] *mockt me* Ff 1, 2; *mockt* Ff 3, 4.

172. *wherein*] The construction is vague, and I prefer to read with Malone the idea of punishment as the antecedent of "wherein," rather than the "hard thoughts" to which grammatically it refers. Thus the meaning would be: "I am sufficiently guilty, in denying so fair and excellent ladies anything, to deserve punishment; but I beseech you, punish me not." Knight reads, "Punish me not with your hard thoughts, *because* I confess me much guilty to deny what you ask." But this twists the meaning of "wherein" too much; it is supported by no parallel.

176. *gracious*] favoured, Italian *graciato*, as in 3 *Henry VI.* iii. iii. 117: "Is he *gracious* in the people's eyes?"

179. *only*] For this transposition,

*vide* Abbott, 420, and compare *post*, v. iii. 11.

190. *working*] motion. Compare *Macbeth*, ii. i. 19:—

"Our will become the servant to defect;

Which else should free have wrought."

195. *You mean*] Theobald's conjecture, "*An you mean*," is supported by the Cambridge Editors, who make a plausible case for the omission of "And" by a compositor who took it for part of the stage direction "Orland." But there is no necessity for the change.

196. *come your ways*] Compare *post*, ii. iii. 66 and iv. i. 158. A case of adverbial genitive, still in use colloquially.



*Ros.* Now Hercules be thy speed, young man!

*Cel.* I would I were invisible, to catch the strong fellow  
by the leg.

[*They wrestle.*

*Ros.* O excellent young man!

200

*Cel.* If I had a thunderbolt in mine eye, I can tell who  
should down.

[*Shout. Charles is thrown.*

*Duke F.* No more, no more.

*Orl.* Yes, I beseech your grace, I am not yet well breath'd.

*Duke F.* How dost thou, Charles?

205

*Le Beau.* He cannot speak, my lord.

*Duke F.* Bear him away. What is thy name, young man?

*Orl.* Orlando, my liege; the youngest son of Sir Rowland  
de Boys.

*Duke F.* I would thou hadst been son to some man else: 210

The world esteem'd thy father honourable,

But I did find him still mine enemy:

Thou shouldst have better pleased me with this deed,

Hadst thou descended from another house.

But fare thee well; thou art a gallant youth:

215

I would thou hadst told me of another father.

[*Exit Duke Frederick with his train, and Le Beau.*

*Cel.* Were I my father, coz, would I do this?

*Orl.* I am more proud to be Sir Rowland's son,

His youngest son, and would not change that calling,

To be adopted heir to Frederick.

220

*Ros.* My father loved Sir Rowland as his soul,  
And all the world was of my father's mind:

199. *They wrestle*] *Wrastle Ff* 1, 2; *They Wrastle Ff* 3, 4. 202. *Charles is thrown*] *Rowe.* 207. *Bear . . . man*] *As Pope*; two lines *Ff*, dividing at *away . . . man.* 208, 209. *Rowland de Boys*] *Roland de Boys F* 1; *Rowland de Boyes Ff* 2-4. 216. *Exit . . . Le Beau*] *Theobald*, subs.; *Exit Duke Ff.* 218. *more*] *most Hanmer.*

197. *thy speed*] good fortune. Compare *Two Gentlemen of Verona*, III. i. 300: "St. Nicholas be *thy speed*"; and *Genesis* xxiv. 12: "I pray thee, send me good *speed* this day." *A.S. Spéd.*

204. *breath'd*] in full breath. Compare *Taming of the Shrew*, Ind. ii. 49:—"thy greyhounds are as swift  
As *breathed* stags, ay, fleetier than the roe."

*New Eng. Dict.* cites *Berners, Froissart*, II. cxxxvi, 380: ". . . Rode forthe an easy passe to kepe their horses well *brethed*." The idea still survives in "breather," a sharp sprint to increase breathing power.

212. *still*] constantly, as usually in Shakespeare. Compare *Spenser, Faerie Queen*, VI. i. xli:—

"All flesh is fraile and full of fickleness,

Subject to fortunes chance, *still*  
chaunging new."

219. *calling*] name; not elsewhere in Shakespeare with this significance. *The New Eng. Dict.* cites no other example later than this, but gives an almost contemporary quotation (1576) from *Lambard, Perambulation of Kent* (1826), p. 291: "Persons also had their *callings* . . . of some note of the body, as Swanshalse, for the whitenesse of her necke."

Had I before known this young man his son,  
I should have given him tears unto entreaties  
Ere he should thus have ventured.

*Cel.* Gentle cousin, 225

Let us go thank him and encourage him :  
My father's rough and envious disposition  
Sticks me at heart. Sir, you have well deserved :  
If you do keep your promises in love,  
But justly as you have exceeded all promise, 230  
Your mistress shall be happy.

*Ros.* Gentleman,  
[Giving him a chain from her neck.  
Wear this for me, one out of suits with fortune  
That could give more, but that her hand lacks means.  
Shall we go, coz ?

*Cel.* Ay. Fare you well, fair gentleman.

*Orl.* Can I not say, I thank you ? My better parts 235  
Are all thrown down, and that which here stands up  
Is but a quintain, a mere lifeless block.

*Ros.* He calls us back : my pride fell with my fortunes,  
I'll ask him what he would. Did you call, sir ?  
Sir, you have wrestled well, and overthrown 240  
More than your enemies.

*Cel.* Will you go, coz ?

*Ros.* Have with you. Fare you well.

[Exeunt Rosalind and Celia.]

228. *me at*] at my Hanmer. *deserved :*] (colon) Cambridge edd.; comma Ff.  
229. *love,*] comma Ff 2-4; semicolon F 1. 230. *as . . . promise*] as you've  
here exceeded *promise* Hanmer; as y'have here excell'd Walker. *all*] omitted  
Capell; in Ff 2-4. 231. *Giving . . . neck*] Theobald. 233. *could*] would  
Hanmer. 237. *mere*] more F 4. *lifeless*] Rowe; *livelesse* Ff.

228. *Sticks me at heart*] Either, "pierces me to the heart," for which compare *Troilus and Cressida*, III. ii. 202: "To stick the heart of falsehood," and the modern colloquial use, as in the phrase "to stick a sheep"; or "is fixed in my heart," the ethic dative construction, for further examples of which vide Abbott, 220.

232. *out of suits*] Johnson sees an allusion to cards, but the idea is rather that of the dismissed adherent, stripped of his livery. Malone in this connection cites *post*, I. iii. 23, 24; "but turning these jests out of service, let us talk in good earnest."

233. *could give*] that has the will.

Wright cites *Antony and Cleopatra*, I. ii. 131: "The hand could pluck her back that shoved her on."

235. *better parts*] Compare *Macbeth*, v. viii. 18: "For it hath cowed my better part of man."

237. *quintain*] See Appendix.

242. *Have with you*] The primary meaning is one of antagonism, from the cry of a swordsman, as in *2 Henry VI.* II. iii. 92: "have at thee with a downright blow," and, in a war of words, *Romeo and Juliet*, IV. v. 125: "have at you with my wit." An extension of the meaning, with prepositions other than "at," is the idea of following, as in *Hamlet*, I. iv. 89:—

*Orl.* What passion hangs these weights upon my tongue?

I cannot speak to her, yet she urged conference.

O poor Orlando, thou art overthrown!

245

Or Charles, or something weaker, masters thee.

*Re-enter LE BEAU.*

*Le Beau.* Good sir, I do in friendship counsel you

To leave this place. Albeit you have deserved

High commendation, true applause, and love,

Yet such is now the Duke's condition

250

That he misconsters all that you have done.

The Duke is humorous: what he is indeed,

More suits you to conceive than I to speak of.

*Orl.* I thank you, sir: and pray you, tell me this;

Which of the two was daughter of the Duke

255

That here was at the wrestling?

*Le Beau.* Neither his daughter, if we judge by manners;

But yet indeed the taller is his daughter:

246. *Re-enter*] Dyce; *Enter*, after line 244 Ff. 251. *misconsters*] Ff; *misconstrues* Pope. 253. *I] me* Rowe. 255. *the two] these two* Rowe. *of the Duke] to the Duke* Ff 3, 4. 258. *taller*] Ff; *shorter* Rowe; *smaller* Malone; *lower* Staunton; *less taller* Keightley; *lesser* Spedding.

"*Mar.* Let's follow; 'tis not fit thus to obey him.

*Ham.* Have after."

or of accompanying, as here. Compare *Cymbeline*, iv. iv. 50: "*Have with you, boys.*"

250. *condition*] Johnson gives "character, temper, disposition," and cites *Merchant of Venice*, iii. ii. 295: "the best conditioned and unwearied spirit." Compare also *Merchant of Venice*, i. ii. 143: "the *condition* of a saint, and the complexion of a devil," a possible reminiscence of Lyly, *Euphues and his England* (ed. Arber), p. 340: "In complection of pure sanguine, in *condition* a right Sainte."

251. *misconsters*] The folio reading, and the probable pronunciation of the word. Furness gives all the folio readings in which the word occurs; the older form in *1 Henry VI.* ii. iii. 73, *Richard III.* iii. v. 61, and *Merchant of Venice*, ii. ii. 184; "misconstrue" in *Julius Cæsar*, v. iii. 84, and *1 Henry IV.* v. ii. 69. Of the form "conster" there are five examples in Shakespeare, of "construe," eight.

252. *humorous*] Wright, following Caldecott, Halliwell, and others gives

"capricious," and cites *2 Henry IV.* iv. iv. 34:—

"As *humorous* as winter, and as sudden

As flaws congealed in the spring of day."

But the Duke's character is hardly this; he is rather ruled by a Jonsonian "humour" of obstinacy; compare Jonson, *Every Man Out of His Humour*, Ind. 102:—

"As when some one peculiar quality Doth so possess a man, that it doth draw

All his affects, his spirits, and his powers,

In their confluxions, all to run one way,

This may be truly said to be a humour."

In the mouth of Le Beau, the courtier, the word has its contemporary fashionable meaning.

253. *than I]* *Vide* Abbott, 216.

258. *taller*] An obvious error, in the light of *post*, i. iii. 111, where Rosalind says: "Because I am more than common tall," and iv. iii. 87, 88, where Celia is described by Oliver as—

The other is daughter to the banish'd Duke,  
And here detain'd by her usurping uncle, 260  
To keep his daughter company ; whose loves  
Are dearer than the natural bond of sisters.

But I can tell you that of late the Duke  
Hath ta'en displeasure 'gainst his gentle niece,  
Grounded upon no other argument 265

But that the people praise her for her virtues  
And pity her for her good father's sake ;  
And, on my life, his malice 'gainst the lady  
Will suddenly break forth. Sir, fare you well :  
Hereafter in a better world than this, 270  
I shall desire more love and knowledge of you.

*Orl.* I rest much bounden to you : fare you well.

[*Exit Le Beau.*]

Thus must I from the smoke into the smother ;  
From tyrant Duke unto a tyrant brother :  
But heavenly Rosalind ! 275

[*Exit.*]

### SCENE III.—*A room in the palace.*

*Enter CELIA and ROSALIND.*

*Cel.* Why, cousin ! why, Rosalind ! Cupid have mercy !  
not a word ?

*Ros.* Not one to throw at a dog.

*Cel.* No, thy words are too precious to be cast away upon

259. *other is*] *other's* Pope. 264. *ta'en*] Rowe; *tane* Ff. 272. *Exit Le Beau*] Ff omit; Rowe after line 273. 275. *Rosalind*] *Rosaline* Ff.

### SCENE III.

SCENE III.] *Scena Tertius* Ff. *A room in the Palace*] Capell. *Rosalind*] *Rosaline* Ff. 4. *thy*] *my* Ff 3, 4.

"the woman low  
And browner than her brother."  
Some emendation is necessary, but the  
reader must decide. Malone quotes  
Greene, *James IV.* iv. (*ad fin.*):—

"But my small son made pretie  
handsome shift

To save the queene his mistresse  
by his speede"

in support of "smaller"; Knight,  
*Much Ado About Nothing*, i. i. 126:  
"Leonato's short daughter." The detail  
is from *Rosalynde* (Introd. p. xxx.):  
"I (thou seest) am of a tall stature."

265. *argument*] *cause, occasion*, as  
*post.* iii. i. 3.

270. *better world*] Not an allusion  
to the future life (Wordsworth, p. 300),  
but rather a better state of things.  
Compare *ante*, i. i. 113, "the golden  
world."

273. *from . . . smother*] Wright's  
note is here sufficient: "Out of the fry-  
ing-pan into the fire." Smother = thick  
smoke. Compare Bacon, *Essay xxvii.*  
*Of Friendship*: "to pass in smother,"  
and *Essay xxxi. Of Suspicion*: "not to  
keep their suspicions in smother."

curs; throw some of them at me; come, lame me  
with reasons. 5

*Ros.* Then there were two cousins laid up; when the one  
should be lamed with reasons, and the other mad  
without any.

*Cel.* But is this all for your father? 10

*Ros.* No, some of it is for my child's father. Oh, how  
full of briers is this working-day world!

*Cel.* They are but burs, cousin, thrown upon thee in holi-  
day foolery: if we walk not in the trodden paths our  
very petticoats will catch them. 15

*Ros.* I could shake them off my coat: these burs are in  
my heart.

*Cel.* Hem them away.

*Ros.* I would try, if I could cry hem and have him.

*Cel.* Come, come, wrestle with thy affections. 20

*Ros.* O, they take the part of a better wrestler than myself.

*Cel.* O, a good wish upon you! you will try in time, in  
despite of a fall. But turning these jests out of  
service, let us talk in good earnest: is it possible, on  
such a sudden, you should fall into so strong a liking 25  
with old Sir Rowland's youngest son?

11. *child's father*] *father's child* Rowe.

25. *strong*] Ff 1, 2; *strange* Ff 3, 4.

11. *child's father*] I see no reason for Rowe's emendation, which Coleridge upholds. Rosalind's remark is merely in continuation of the frankness of her love at first sight.

12. *working-day*] everyday, common condition, as in *Antony and Cleopatra*, 1. ii. 55: "Prithee, tell her but a *worky-day* fortune." Mr. Case, in a note to this, quotes *Two Wise Men and All the Rest Fools*, 1619, 11. i.: "I ha' more weeds grow in one Holy-day than in three *worky-days*," and George Herbert's *Sunday* (*Temple*, No. 48): "The *worky-dais* are the back part." Compare also *Much Ado About Nothing*, 11. i. 341, for the idea of "*worky-day*" as distinguished from Sundays and holidays.

16. *coat*] petticoat; with this meaning nowhere else in Shakespeare. Compare, for the use of the word as a female garment, *Song of Solomon* (A.V.) v. 3: "I have put off my *coat*." *New Eng. Dict.* cites Shelton's *Don Quixote*, iv. vii. 54: "Donna Rodriguez tuck'd up her coats." The word is still colloquial

in Scotland, in the phrase "to kilt the coats," and in Somerset.

18. *Hem them away*] Compare *Much Ado About Nothing*, v. i. 16: "Cry 'hem' when he should groan."

19. *cry . . . him*] Apparently a proverbial expression, although no parallel can be found. Moberly suggests that it refers to a game like Hunt the Slipper.

25. *strong*] The reading of Ff 3, 4, "*strange*," is attractive. The Q 1 reading of *King Lear*, 11. i. 77, is "so *strong* and fasten'd villain." Furness notes the appropriateness of Rosalind's reply to the reading "*strange*." She reasons that the love of their fathers makes their love not strange, but "she would scarcely urge this parental love in the past as a reason for vehemently loving him now."

25. *liking*] Compare *Much Ado About Nothing*, 1. i. 316: "my *liking* might too sudden seem," and Spenser, *Faerie Queene*, 111. xii. 13: "Great *liking* unto many, but true love to few." For the same progress from "*liking*" to "*love*" (l. 28), compare *Much*

*Ros.* The Duke my father loved his father dearly.

*Cel.* Doth it therefore ensue that you should love his son dearly? By this kind of chase, I should hate him, for my father hated his father dearly: yet I hate not 30 Orlando.

*Ros.* No, faith, hate him not, for my sake.

*Cel.* Why should I not? doth he not deserve well?

*Ros.* Let me love him for that, and do you love him because I do. Look, here comes the Duke. 35

*Cel.* With his eyes full of anger.

*Enter DUKE FREDERICK, with Lords.*

*Duke F.* Mistress, despatch you with your safest haste, And get you from our court.

*Ros.* Me, uncle?

*Duke F.* You, cousin:

Within these ten days if that thou be'st found  
So near our public court as twenty miles, 40  
Thou diest for it.

*Ros.* I do beseech your grace,  
Let me the knowledge of my fault bear with me:  
If with myself I hold intelligence,  
Or have acquaintance with mine own desires,  
If that I do not dream, or be not frantic,— 45  
As I do trust I am not—then, dear uncle,  
Never so much as in a thought unborn  
Did I offend your Highness.

33. *I not?*] *I?* Capell; *I hate* Theobald conj. *he not*] Ff 1, 2; *not he* Ff 3, 4. 36. *Enter . . .*] as Cambridge edd., after line 33 Ff; in line 35 Collier. 38. *cousin*] omitted Hanmer. 39. *ten*] *two* Anon conj. ap. Cambridge edd.

*Ado About Nothing*, 1. i. 302: "to drive liking to the name of love."

29. *chase*] train of argument, the metaphor from hunting.

30. *dearly*] Compare *Hamlet*, 1. ii. 182, "my dearest foe," and *vide* Schmidt, s.v. for the use of "dear" in the sense of touching one's feelings, good or bad, closely.

33. *should I not?* Theobald's and Capell's independent omission of the negative renders the text simpler, at the cost, however, as Furness points out, of all archness or irony. Celia means to imply that, "by this kind of chase" she should hate Orlando, and that he deserves it; although she has already stated she does not. This ex-

planation, which I adopt from White, is rejected by Dyce (ed. iii.), who omits the negative because of the closeness of the preceding and following "not."

34. *for that*] i.e. for his deserts.

37. *safest haste*] proleptically, "with such speed as will make you quite safe."

38. *cousin*] here = niece, as in *Twelfth Night*, 1. iii. 1-5:—

"Sir Toby. What a plague means my niece?

*Maria*. . . . Your *cousin*, my lady, takes great exceptions to your ill hours."

But the word may mean any relation by blood or marriage. *Vide* Schmidt, s.v.

*Duke F.*

Thus do all traitors :

If their purgation did consist in words,

They are as innocent as grace itself :

Let it suffice thee that I trust thee not.

50

*Ros.* Yet your mistrust cannot make me a traitor :

Tell me whereon the likelihood depends.

*Duke F.* Thou art thy father's daughter ; there's enough.*Ros.* So was I when your highness took his dukedom ;

So was I when your highness banish'd him :

55

Treason is not inherited, my lord ;

Or, if we did derive it from our friends,

What's that to me ? my father was no traitor :

Then, good my liege, mistake me not so much

To think my poverty is treacherous.

60

*Cel.* Dear sovereign, hear me speak.*Duke F.* Ay, Celia ; we stay'd her for your sake,

Else had she with her father ranged along.

*Cel.* I did not then entreat to have her stay ;

65

It was your pleasure, and your own remorse :

I was too young that time to value her,

But now I know her : if she be a traitor,

Why, so am I ; we still have slept together,

Rose at an instant, learn'd, play'd, eat together,

70

And wheresoe'er we went, like Juno's swans,

Still we went coupled and inseparable.

*Duke F.* She is too subtle for thee ; and her smoothness,

Her very silence, and her patience

Speak to the people, and they pity her.

75

Thou art a fool : she robs thee of thy name,

And thou wilt show more bright, and seem more virtuous

When she is gone. Then open not thy lips :

53. *likelihood*] *Ff* 2-4 ; *likelihoods* *F* 1.  
77. *show*] *shine* Warburton.

63. *we stay'd*] *we but staid* Pope.

49. *purgation*] Compare *post*, v. iv.  
44. *New Eng. Dict.* defines (i) Canonical purgation, the affirmation on oath of his innocence by the accused in a spiritual court, confirmed by the oath of several of his peers, and (ii) vulgar purgation (as here), a test by ordeal of fire, or by wager of battle.

61. *To think*] for the omission of "as," *vide* Abbott, 281.

64. *ranged*] Compare *Richard II.* iii. ii. 39 : "Then thieves and robbers range abroad unseen."

66. *remorse*] compassion, as in *Tempest*, v. i. 76 :—

"You, brother mine, that entertain'd ambition,  
Expell'd remorse and nature."

71. *Juno's swans*] Wright was the first to notice that it was Venus, not Juno, to whom the swan was sacred. *Vide* Ovid, *Metamorphoses*, x. 708, etc., the book which contains the stories of Adonis and Atalanta.

Firm and irrevocable is my doom  
Which I have passed upon her ; she is banish'd. 80

*Cel.* Pronounce that sentence then on me, my liege ;  
I cannot live out of her company.

*Duke F.* You are a fool. You, niece, provide yourself :  
If you outstay the time, upon mine honour,  
And in the greatness of my word, you die. 85

[*Exeunt Duke Frederick and Lords.*]

*Cel.* O my poor Rosalind, whither wilt thou go ?  
Wilt thou change fathers ? I will give thee mine.  
I charge thee, be not thou more grieved than I am.

*Ros.* I have more cause.

*Cel.* Thou hast not, cousin ;  
Prithee, be cheerful : know'st thou not, the Duke 90  
Hath banish'd me, his daughter ?

*Ros.* That he hath not.

*Cel.* No, hath not ? Rosalind lacks then the love  
Which teacheth thee that thou and I am one :  
Shall we be sunder'd ? shall we part, sweet girl ?  
No ; let my father seek another heir. 95  
Therefore devise with me how we may fly,  
Whither to go, and what to bear with us ;  
And do not seek to take your charge upon you  
To bear your griefs yourself, and leave me out ;  
For, by this heaven, now at our sorrows pale, 100  
Say what thou canst, I'll go along with thee.

*Ros.* Why, whither shall we go ?

*Cel.* To seek my uncle in the forest of Arden.

*Ros.* Alas, what danger will it be to us,  
Maids as we are, to travel forth so far ! 105  
Beauty provoketh thieves sooner than gold.

89. *Exeunt . . .*] *Exit Duke, etc.* Ff. 87. *fathers*] F 1 ; *father* Ff 2-4.  
89. *Thou*] *Indeed thou* Steevens. *cousin*] *dearest cousin* Hanmer. 92. *Rosalind*] *Rosaline* F 1. 93. *thee*] *me* Theobald. *thou*] *she* Capell conj. *am*] *are* Hanmer. 98. *your charge*] Ff 2-4 ; *your charge* F 1 ; *the charge* Singer.

92. *No, hath not ?*] Arrowsmith in *Notes and Queries*, i. vii. 520, gives examples of "No did ?" "No will ?" "No had ?" as equivalent to "Did you not ?" "Will you not ?" "Had you not ?" But these forms are not the same as "No, hath not ?" as imagined by Singer, and the Ff readings are quite intelligible as they stand.

93. *thou . . . one*] Keightley cites Jonson, *Cynthia's Revels*, i. i. : "My thoughts and I am for this other

element"; Wright, Jonson, *The Fox*, ii. i. : "Take it or leave it, howsoever, both it and I am at your service." Capell's conjecture is attractive, but, perhaps, needless.

98. *charge*] The F 1 reading is upheld by Malone and Wright; but "charge" seems more appropriate to the idea of "bear" in line 99.

100. *pale*] *i.e.* in sympathy with our sorrows; not, as Caldecott suggests, "in this extremity or crisis of our fate."



*Cel.* I'll put myself in poor and mean attire,  
And with a kind of umber smirch my face;  
The like do you : so shall we pass along  
And never stir assailants.

*Ros.* Were it not better, 110  
Because that I am more than common tall,  
That I did suit me all points like a man?  
A gallant curtle-axe upon my thigh,  
A boar-spear in my hand, and—in my heart  
Lie there what hidden woman's fear there will— 115  
We'll have a swashing and a martial outside,  
As many other mannish cowards have  
That do outface it with their semblances.

*Cel.* What shall I call thee when thou art a man?

*Ros.* I'll have no worse a name than Jove's own page; 120  
And therefore look you call me Ganymede.  
But what will you be call'd?

*Cel.* Something that hath a reference to my state;  
No longer Celia, but Aliena.

*Ros.* But, cousin, what if we assay'd to steal 125  
The clownish fool out of your father's court?  
Would he not be a comfort to our travel?

*Cel.* He'll go along o'er the wide world with me;  
Leave me alone to woo him. Let's away,  
And get our jewels and our wealth together, 130  
Devise the fittest time, and safest way  
To hide us from pursuit that will be made  
After my flight. Now go we in content  
To liberty, and not to banishment. [Exeunt.

108. *smirch*] F 1; *smitch* F 2; *smutch* Ff 3, 4. 110. *Were it*] *Were't* Pope.  
113. *curtle-axe*] *curtelax* Ff. 116. *We'll*] *I'll* Hanmer. *martial*] *marshall*  
Ff. 127. *travel*] *travaile* Ff. 133. *we in*] *Ff* 2-4; *in we* F 1.

108. *umber*] The brown earth hand the *curtlasse* drewe," quoted by Wright.  
which, when burnt, gives the artist's colour of the same name.

111. *tall*] Compare *ante*, I. ii. 258.

112. *I did suit me*] Compare *Rosalynde*, Introd. p. xxx.

113. *curtle-axe*] a cutlass. Compare Florio, *Italian Dictionary*, "Coltellaccio, a *cutle-axe*, a hanger"; the transitional form is found in Du Bartas, *Historie of Judith* (trans. Hudson), ed. 1611, ii. 16: "And with a trembling

116. *swashing*] swaggering; originally to strike a noisy blow, as against a shield, hence swashbuckler. Wright quotes Baret's *Alvearie*, "to *swash*, or to make a noise with swords against targets."

118. *outface it*] *vide* Abbott, 226, for examples of this indefinite use of "it."

121. *Ganymede*] Compare *Rosalynde*, Introd. p. xxxi.

## ACT II

### SCENE I.—*The Forest of Arden.*

*Enter DUKE senior, AMIENS, and two or three Lords,  
like foresters.*

*Duke sen.* Now, my co-mates, and brothers in exile,  
 Hath not old custom made this life more sweet  
 Than that of painted pomp? Are not these woods  
 More free from peril than the envious court?  
 Here feel we but the penalty of Adam, 5  
 The season's difference, as the icy fang  
 And churlish chiding of the winter's wind,  
 Which when it bites and blows upon my body  
 Even till I shrink with cold, I smile and say  
 "This is no flattery; these are counsellors 10  
 That feelingly persuade me what I am."  
 Sweet are the uses of adversity,  
 Which, like the toad, ugly and venomous,

*ACT II. SCENE I.] Actus Secundus; Scena prima F 1. The Forest . . .]*  
*A Forest Rowe; Arden Forest Theobald. Enter . . .] As F 1, subs. Amiens]*  
*Amyens F 1. 5. but] Theobald; not Ff. 6. fang] phange F 1. 8. bites]*  
*Ff 1, 2; baits Ff 3, 4.*

1. *exile*] Accented on the second syllable, as in *Romeo and Juliet*, III. iii. 21: "And world's *exile* is death; then banished." But Shakespeare accents the word also on the first. *Romeo and Juliet*, III. iii. 13: "For *exile* hath more terror in her look." Compare Spenser, *Faerie Queene*, v. i. vi: "Into a cave from companie exilde," and *Colin Clout's Come Home Again*, 894: "But as *Exuls* out of his court be thrust." *Vide* Abbott, 490.

4. *the envious court*] This constant renaissance theme of the advantages of country over court life pervades Elizabethan literature. Compare Spenser's description of both in *Faerie Queene*, VI. ix. 19 *seq.*

5. *the penalty of Adam*] See Appendix.

6. *as*] for example. Compare *Macbeth*, v. iii. 24:—

"And that which should accompany  
 old age,  
 As honour, love, obedience, troops  
 of friends,"

and *post*, iv. iii. 142.

13. *Which, like the toad, etc.*] For venomous, compare Pliny (Holland's translation, Bk. xxv. p. 231): "Frogs (such especially as keep in bushes and hedges, and be called in Latine *Rubetæ*, i.e. toads) are not without their venom"; and *Richard III.* I. iii. 246: "that poisonous hunch-back'd toad." The "jewel in his head" seems to be

Wears yet a precious jewel in his head ;  
 And this our life exempt from public haunt 15  
 Finds tongues in trees, books in the running brooks,  
 Sermons in stones, and good in everything.

*Ami.* I would not change it. Happy is your grace  
 That can translate the stubbornness of fortune  
 Into so quiet and so sweet a style. 20

*Duke sen.* Come, shall we go and kill us venison ?  
 And yet it irks me the poor dappled fools,  
 Being native burghers of this desert city,  
 Should in their own confines with forked heads  
 Have their round haunches gored.

*First Lord.* Indeed, my lord, 25  
 The melancholy Jaques grieves at that,  
 And, in that kind, swears you do more usurp  
 Than doth your brother that hath banish'd you.

18. *I . . . it*] As Ff. Given to *Duke Upton* and edd. 23. *burghers*] *burgers*  
 Ff 1-3; *burghes* F 4. 25. *haunches gored*] *hanches goard* F 1.

a combination of the ideas of the toad-stone, and of the medicinal value of a certain bone of the toad's head. Wright quotes Pliny (Holland's translation, Bk. xxxvii. p. 625): "other stones . . . which be called *Batrachitæ*; the one in colour like to a frog." From King's *Natural History of Gems and Decorative Stones*, pp. 43-46, he also quotes the *Speculum Lapidum* of Camillo, as authority for the mediæval belief in the value of a product of the toad's head; "He describes it by the names of Borax, Nosa, and Crapondinus, and as being found in the brains of a newly killed toad. There are two kinds, the white, which is the best, and the dark, with a bluish tinge with the figure of an eye upon it. If swallowed, it was a certain antidote against poison." Compare Lyly's *Euphues* (ed. Arber, p. 53): "The foule toade hath a fair stone in his head"; Jonson's *Volpone*, II. 3: "His saffron jewel with the toadstone in't." Steevens refers to Beaumont and Fletcher, *Monsieur Thomas*, III. i. (p. 356, ed. Dyce).

18. *I would not change it*] I have ventured to restore with Furness the folio ascription of this to Amiens. It seems as if the Duke were justifying his country pleasures, thinking perhaps that his followers found them irksome. Amiens, as spokesman, repudiates the idea, and answers definitely the question

asked in lines 1-3. But I restore this reading with diffidence, and against the majority of editors from Upton onwards. Capell's remark in support of the original reading is to the point, that the Duke is ready enough to change his life when the time comes.

22. *irks*] Wright quotes Palsgrave: "It *yrketh* me, I waxe weary, or displeasaunt of a thyng; Il me ennuyt." Compare Spenser, *Faerie Queene*, IV. vii. 15: "But what I was it *irkes* me to rehearse."

23. *burghers*] Steevens' note, "In Sidney's *Arcadia* the deer are called 'the wild *burgesses* of the forest,'" arises probably from a confusion of two passages in Bk. II. p. 220, ed. 1598, where a shepherd, not the deer, is referred to as "free *burgesse* of the forrests." He quotes Drayton, *Polyolbion*, xviii. l. 66:—

"Where, fearless of the hunt, the  
 Hart securely stood,  
 And everywhere walkt free, a *Bur-*  
*gesse* of the Wood."

24. *forked heads*] Cotgrave, whom probably Steevens had in mind, gives *Fer de fleiche à oreilles*, "A forked or barbed arrow-head." Ascham's *Toxophilus* (ed. Arber, p. 135) gives the contrary idea: "having ii. poyntes stretchyng forward, and this Englysh men do call a *forke-head*."

To-day my lord of Amiens and myself  
 Did steal behind him as he lay along 30  
 Under an oak, whose antique root peeps out  
 Upon the brook that brawls along this wood :  
 To the which place a poor sequester'd stag  
 That from the hunter's aim had ta'en a hurt,  
 Did come to languish ; and indeed, my lord, 35  
 The wretched animal heaved forth such groans  
 That their discharge did stretch his leathern coat  
 Even to bursting, and the big round tears  
 Coursed one another down his innocent nose  
 In piteous chase ; and thus the hairy fool 40  
 Much marked of the melancholy Jaques,  
 Stood on th' extremest verge of the swift brook,  
 Augmenting it with tears.

*Duke sen.* But what said Jaques?

Did he not moralize this spectacle?

*First Lord.* O, yes, into a thousand similes. 45

First, for his weeping into the needless stream ;  
 " Poor deer," quoth he, " thou mak'st a testament  
 As worldings do, giving thy sum of more  
 To that which had too much " : then, being there alone,  
 Left and abandoned of his velvet friend, 50  
 " 'Tis right," quoth he ; " thus misery doth part  
 The flux of company " : anon a careless herd,  
 Full of the pasture, jumps along by him  
 And never stays to greet him ; " Ay," quoth Jaques,  
 " Sweep on, you fat and greasy citizens ; 55  
 'Tis just the fashion : wherefore do you look  
 Upon that poor and broken bankrupt there ? "  
 Thus most invectively he pierceth through

31. *antique*] Pope; *anticke* Ff. *root*] *roote* F 1; *roope* F 2; *roop* Ff 3, 4.  
 34. *ta'en*] *tane* Ff. 42. *th' extremest*] Ff; *the extremest* Hanmer. 45.  
*similes*] *similies* Ff. 46. *into*] *in* Pope. 49. *much*] Ff 2-4; *must* F 1.  
*there*] F 1; omitted Ff 2-4. 50. *friend*] *friends* Rowe. 55. *greasy*] *greaxie*  
 Ff 1-3; *grazy* F 4.

38. *tears*] Malone quotes Drayton, *Polyolbion*, xiii. l. 160:—

"He who the Mourner is to his  
 owne dying Corse,

Upon the ruthlesse earthe his  
 precious *teares* lets fall,"

with its marginal note: "The Hart  
 weepeth at his dying: his *teares* are  
 held to be precious in medicine."

44. *moralize*] Wright quotes Cot-

grave: "Moraliser. To morralize,  
 to expound morrally, to give a morrall  
 sence unto." Compare also Harvey,  
*Pierce's Supererogation*, 1593, p. 18:  
 "My leisure will scarcely serve to  
*moralize* Fables of Beares, Apes and  
 Foxes."

46. *into*] It is not necessary to adopt  
 Pope's change to "in." The line scans  
 perfectly with trisyllabic substitution.

The body of the country, city, court,  
 Yea, and of this our life, swearing that we 60  
 Are mere usurpers, tyrants, and what's worse,  
 To fright the animals and to kill them up  
 In their assign'd and native dwelling-place.

*Duke sen.* And did you leave him in this contemplation?

*Sec. Lord.* We did, my lord, weeping and commenting 65  
 Upon the sobbing deer.

*Duke sen.* Show me the place :

I love to cope him in these sullen fits,

For then he's full of matter.

*First Lord.* I'll bring you to him straight.

[*Exeunt.*]

SCENE II.—*A room in the palace.*

*Enter DUKE FREDERICK, with Lords.*

*Duke F.* Can it be possible that no man saw them?

It cannot be : some villains of my court

Are of consent and sufferance in this.

*First Lord.* I cannot hear of any that did see her.

The ladies, her attendants of her chamber, 5

Saw her aped, and in the morning early

They found the bed untreasured of their mistress.

*Sec. Lord.* My lord, the roynish clown, at whom so oft

59. of the] Ff 2-4; of F 1. 60. of this] Ff 1, 2; this Ff 3, 4. 65. Sec.  
 Lord] 2. Lord Ff; Ami. Capell. 68. First Lord] 1. Lor. Ff 1, 2; 2. Lor.  
 Ff 3, 4. straight] strait Ff.

#### SCENE II.

SCENE II.] *Scena Secunda Ff. A room . . . palace*] Capell; *The Palace Rowe.*

59. the country] Malone, defending the First Folio omission of "the," scans "country" as a trisyllable.

62. kill them up] For this intensive use of "up" compare Jonson, *Every Man Out of His Humour*, 1. i. 1:—

"A wholesome and penurious dearth  
 Purges the soil of such vile excrements,

And kills the vipers up,"

and Adlington's Apuleius, *The Golden Asse*, 1582, p. 159: "Killed up with colde." Vide Schmidt, s.v.

67. cope] encounter. Compare *Troilus and Cressida*, 1. ii. 34: "They say he yesterday coped Hector in the battle and struck him down"; and Greneway's translation of Tacitus (1598), XIII. vi.: "One Iulius Montanus . . . by chance,

coping with the prince in the darke and rudely thrusting him back" (*New Eng. Dict.*).

68. matter] hardly good or sound sense here, but rather material for amusement. Compare *post*, III. iii. 28: "A material fool."

#### SCENE II.

3. consent and sufferance] A legal term "applied to a landlord who takes no steps to eject a tenant whose time is expired" (Moberly).

8. roynish] Fr. *rogneux*, scurvy; hence coarse, rude. Various forms are found. Halliwell quotes Tusser, *Five Hundred Points of Good Husbandry*: "the roynish nothing nice." Chaucer

Your grace was wont to laugh, is also missing.  
*Hisperia*, the princess' gentlewoman, 10  
 Confesses that she secretly o'erheard  
 Your daughter and her cousin much commend  
 The parts and graces of the wrestler  
 That did but lately foil the sinewy Charles;  
 And she believes, wherever they are gone, 15  
 The youth is surely in their company.

*Duke F.* Send to his brother; fetch that gallant hither;  
 If he be absent, bring his brother to me:  
 I'll make him find him: do this suddenly,  
 And let not search and inquisition quail 20  
 To bring again these foolish runaways. [*Exeunt.*]

SCENE III.—*Before Oliver's house.*

*Enter ORLANDO and ADAM, meeting.*

*Orl.* Who's there?

*Adam.* What, my young master? O my gentle master!  
 O my sweet master! O you memory  
 Of old Sir Rowland! why, what make you here?  
 Why are you virtuous? why do people love you? 5  
 And wherefore are you gentle, strong, and valiant?  
 Why should you be so fond to overcome  
 The bonny priser of the humorous duke?

10. *Hisperia*] Ff; *Hesperia* Warburton. 14. *sinewy*] *synowie* Ff. 17.  
*brother*] *brother's* Capell. 19. *suddenly*] *sodainly* Ff. 20. *quail*] *fail*  
 Lloyd conj.

SCENE III.

SCENE III.] *Scena Tertia* Ff. *Before . . . house*] Capell. *meeting*] Capell;  
 omitted Ff. 8. *bonny*] Ff 2-4; *bonnie* F 1; *boney* Warburton.

has "roinous" (*Romaunt of the Rose*, 988), "roignous" (*ib.* 6190). The "rump-fed ronyon" of *Macbeth*, i. iii. 6, is probably cognate.

10. *princess*] Compare i. ii. 153 *ante*.

17. *brother*] Capell's emendation is attractive, since "that gallant" obviously refers to Orlando.

19. *suddenly*] immediately, as in Psalm vi. 10 (A.V.): "Let them return and be ashamed *suddenly*."

20. *quail*] slacken. Capell quotes Holinshed, ii. p. 859, ed. 1577: "Thus all the King's employtes by one meanes or other *quailed* and came but to evill successe."

SCENE III.

3. *memory*] memorial. Compare *King Lear*, iv. vii. 7: "These weeds

are *memories* of those worser hours." Malone quotes Stow, *A Survey of London*, 1618: "A printed *memorie* hanging up in a table at the entrance into the church door." Compare also Book of Common Prayer, Communion Service, 1548-9: "to celebrate a perpetuall *memory* of that his precious death."

7. *so fond to*] Compare i. iii. 61 for omission of "as." "Fond" is from M.E. "fon," a fool. Compare Chaucer, *Reves Tale*, 4087. The form "fonned" is found in the Wicliffite Versions, Corinthians i. 20: "Whether God hath not maad the wisdom of this world *fonned*?"

8. *bonny*] physically fine, as now in Northern England. Compare 2 *Henry VI.* v. ii. 12: "the *bonny* beast he

Your praise is come too swiftly home before you.  
Know you not, master, to some kind of men 10  
Their graces serve them but as enemies?

No more do yours: your virtues, gentle master,  
 Are sanctified and holy traitors to you.

O what a world is this, when what is comely  
Envenoms him that bears it! 15

*Orl.* Why, what's the matter?

*Adam.* O unhappy youth!

Come not within these doors; within this roof

The enemy of all your graces lives:

Your brother—no, no brother; yet the son—

Yet not the son, I will not call him son 20

Of him I was about to call his father—

Hath heard your praises, and this night he means

To burn the lodging where you use to lie

And you within it: if he fail of that,  
 He will have other means to cut you off. 25

I overheard him and his practices.

This is no place; this house is but a butchery:

Abhor it, fear it, do not enter it.

*Orl.* Why, whither, Adam, wouldst thou have me go?

*Adam.* No matter whither, so you come not here. 30

*Orl.* What, wouldst thou have me go and beg my food?

Or with a base and boist'rous sword enforce

A thievish living on the common road?

This I must do, or know not what to do:

Yet this I will not do, do how I can; 35

10. *some*] Ff 2-4; *seeme* F 1. 16. *Orl.*] omitted F 1. 17. *within this*  
*beneath this* Capell conj. 29. *wouldst*] *would'st* Ff 1-3; *would* F 4. 30.  
*so*] F 1; *for* Ff 2-4.

loved so well," and Hooker, *Sermons*,  
 vii. iii. (1600), p. 878: "Issachar, though  
*bonny* and strong enough unto any  
 labours, doth couch" (*New Eng. Dict.*).

8. *priser*] ~~a competitor for a prize~~  
 The word occurs frequently in Jonson.  
 Compare *Cynthia's Revels*, v. ii.  
 (Cunningham's Gifford's ed., p. 186a):  
 "Your *priser* is not ready, Amorphus."

8. *humorous*] Compare i. ii. 252 *ante*.

26. *practices*] plots, underhand work.  
 Compare Spenser, *Faerie Queene*, i.  
 xii. 34:—

"the *practike* paine  
 Of this false footman, clokt with  
 simplenesse,"  
 and *ante*, i. i. 141.

27. *place*] M. Mason quotes Fletcher,  
*Mad Lover*, i. ii. :—

"*Memnon*. Why were there not  
 such women in the camp then  
 Prepared to make me know 'em?  
*Eumenes*. 'Twas no *place*, sir."

to support the idea of "This is no place  
 for you." "Place" as meaning house,  
 residence, is awkward in the light of  
 the following "this house"; though  
 the meaning is commonly found.

27. *butchery*] a shambles. *New Eng.*  
*Dict.* quotes Golding, *De Mornay*,  
 1587, xxxi. 501: "What shall all  
 Hierusalem be but a very Slaughter-  
 house and *Butcherie*?"

I rather will subject me to the malice  
Of a diverted blood and bloody brother.

*Adam.* But do not so. I have five hundred crowns,

The thrifty hire I saved under your father,  
Which I did store to be my foster-nurse 40

When service should in my old limbs lie lame,

And unregarded age in corners thrown ;

Take that, and He that doth the ravens feed,

Yea, providently caters for the sparrow,

Be comfort to my age ! Here is the gold ; 45

All this I give you. Let me be your servant :

Though I look old, yet I am strong and lusty.

For in my youth I never did apply

Hot and rebellious liquors in my blood,

Nor did not with unbashful forehead woo 50

The means of weakness and debility ;

Therefore my age is as a lusty winter,

Frosty, but kindly : let me go with you ;

I'll do the service of a younger man

In all your business and necessities. 55

*Orl.* O good old man, how well in thee appears

The constant service of the antique world,

When service sweat for duty, not for meed !

Thou art not for the fashion of these times,

Where none will sweat but for promotion, 60

And having that, do choke their service up

Even with the having : it is not so with thee.

But, poor old man, thou prun'st a rotten tree,

37. *blood*] *proud* Collier MS. 49. *in*] to Capell conj. 57. *service*] *fashion* Keightley ; *virtue* Neil conj. ; *temper* Lettsom conj. 58. *meed*] Ff 2, 3 ; *needs* Ff 1, 4 ; Rowe i.

37. *diverted blood*] Collier suggests "proud" for "blood," a compositor's error for "bloud," the common Elizabethan spelling. But no change is needed. Johnson interprets "blood turned out of the course of nature." Compare *Hamlet*, III. ii. 74.

39. *thrifty hire*] the savings of thrift ; a curious adjectival use. Wright quotes II. vii. 131 : "two weak evils, age and hunger," though the analogy is not quite perfect. Furness also quotes "youthful wages," *post*, line 67, though here again the adjective has no instrumental application.

43, 44. *ravens . . . sparrow*] See Psalm cxlvii. 9, St. Matthew x. 29.

49. *liquors in*] Malone's suggested alteration of "in" to "to" is hardly necessary. The expanded ellipsis would probably be, "hot liquors which become rebellious in the blood." This is Wright's explanation, and he cites this to illustrate "thrifty hire" above.

50. *Nor did not*] For double negative, see Abbott, 406.

54-57. *service . . . service*] S. Walker suspects that the former "service" is corrupt.

61. *choke . . . up*] Compare "Kill them up," *ante*, line 62, for this intensive use of "up."



That cannot so much as a blossom yield  
 In lieu of all thy pains and husbandry. 65  
 But come thy ways ; we'll go along together,  
 And ere we have thy youthful wages spent,  
 We'll light upon some settled low content.

*Adam.* Master, go on, and I will follow thee,  
 To the last gasp, with truth and loyalty. 70  
 From seventeen years till now almost fourscore  
 Here lived I, but now live here no more.  
 At seventeen years many their fortunes seek,  
 But at fourscore it is too late a week :  
 Yet fortune cannot recompense me better 75  
 Than to die well and not my master's debtor. [*Exeunt.*]

SCENE IV.—*The Forest of Arden.*

*Enter ROSALIND for GANYMEDE, CELIA for ALIENA,  
 and TOUCHSTONE.*

*Ros.* O Jupiter, how weary are my spirits !

*Touch.* I care not for my spirits, if my legs were not weary.

*Ros.* I could find it in my heart to disgrace my man's  
 apparel and to cry like a woman ; but I must comfort  
 the weaker vessel, as doublet and hose ought to show 5  
 itself courageous to petticoat : therefore courage,  
 good Aliena !

71. *seventeen*] Rowe; *seaventie* F 1; *seventy* Ff 2-4.

SCENE IV.

SCENE IV.] *Scena Quarta* Ff. *The forest of Arden*] Theobald; *The Forest*  
 Rowe. *Enter . . .*] As F 1, subs. *Rosalind*] *Rosaline* F 1. 1. *weary*]  
 Theobald; *merry* Ff, Rowe, Pope, Knight.

65. *In lieu*] in return, as reward.  
 Compare *Tempest*, 1. ii. 123 :—

"*In lieu* of the premises  
 Of homage and I know not how  
 much tribute,"

and Nashe, *Anat. Absurd.* 24: "*In  
 lieu* of their crueltie, they were plagued  
 with this calamitie" (*New Eng.  
 Dict.*).

74. *a week*] Caldecott, quoting Hey-  
 wood, *Britain's Troy*, 1609, p. 251 :  
 "My soule hath bin devoted many *a  
 week*," explains "*week*" as an indefinite  
 period of time. Halliwell adds, in  
 support, Heywood, *Works* (Spenser  
 Soc. ed. p. 74) : "I am to olde *a* yeare."  
 Wright takes it as an adverbial phrase

equivalent to "*i*" the week," citing *post*,  
 11. iv. 45, "*a* night."

SCENE IV.

1. *weary*] Theobald's amendment,  
 in keeping with Touchstone's next re-  
 mark, seems justified in spite of Whiter's  
 defence that Rosalind's merriment might  
 be assumed to keep Celia's spirits up.  
 But the whole passage down to "*petti-  
 coat*" has the air of an aside for  
 Touchstone's benefit; Rosalind turns  
 to Celia at the words "*therefore, cour-  
 age, good Aliena*"; though this again,  
 as Mr. Case suggests, seems barred by  
 the "*therefore*."

5. *weaker vessel*] See 1 Peter iii. 7.

*Cel.* I pray you, bear with me ; I cannot go no further.

*Touch.* For my part, I would rather bear with you than  
bear you ; yet I should bear no cross if I did bear 10  
you, for I think you have no money in your purse.

*Ros.* Well, this is the forest of Arden.

*Touch.* Ay, now am I in Arden ; the more fool I ; when I  
was at home I was in a better place : but travellers  
must be content. 15

*Ros.* Ay, be so, good Touchstone.

*Enter CORIN and SILVIUS.*

Look you, who comes here ; a young man and an old  
in solemn talk.

*Cor.* That is the way to make her scorn you still.

*Sil.* O Corin, that thou knew'st how I do love her ! 20

*Cor.* I partly guess ; for I have loved ere now.

*Sil.* No, Corin ; being old, thou canst not guess,  
Though in thy youth thou wast as true a lover  
As ever sigh'd upon a midnight pillow :  
But if thy love were ever like to mine— 25

As sure I think did never man love so—

How many actions most ridiculous

Hast thou been drawn to by thy fantasy ?

*Cor.* Into a thousand that I have forgotten.

*Sil.* O thou didst then never love so heartily ! 30

If thou remember'st not the slightest folly

That ever love did make thee run into,

Thou hast not loved :

Or if thou hast not sat as I do now,

Wearing thy hearer in thy mistress' praise, 35

Thou hast not loved :

8. cannot] F 1; can Ff 2-4. 16. Enter . . .] after line 15 Ff. 16-18. Ay . . . talk] Ff; Walker suggests dividing at Ay . . . here . . . talk. 25. ever] F 1; ere Ff 2-4. 30. never] Ff; ne'er Rowe. 34. sat] F 1; sate Ff 2-4; spake Collier MS. 35. Wearing] F 1; Wearing Ff 2-4.

8. cannot . . . no] Compare ante, II. iii. 50.

10. bear no cross] St. Matthew x. 38. The silver coins of Elizabeth had a double cross and crest on the reverse. Compare 2 Henry IV. i. ii. 253 :—

"Falstaff. Will your lordship lend me a thousand pound to furnish me forth ?

Chief Justice. Not a penny, not a penny ; you are too impatient to bear crosses."

28. fantasy] Here, liking, affection. The earliest quotation of this form of the word is dated 1325 in *New Eng. Dict.*, but there the meaning is rather "illusion."

35. Wearing] The reading of F 1 upheld by the following quotation from Jonson, *The Gipsies Metamorphosed* (p. 419, ed. Gifford) :—

"Or a long pretended fit,  
Meant for mirth, but is not it ;  
Only time and ears out-wearing."

Or if thou hast not broke from company,  
Abruptly as my passion now makes me,  
Thou hast not loved :

O Phebe, Phebe, Phebe.

[Exit. 40

*Ros.* Alas, poor shepherd ! searching of thy wound,  
I have by hard adventure found mine own.

*Touch.* And I mine. I remember, when I was in love,  
I broke my sword upon a stone and bid him take  
that for coming a-night to Jane Smile ; and I re- 45  
member the kissing of her batler and the cow's dugs  
that her pretty chopt hands had milk'd ; and I  
remember the wooing of a peascod instead of her,  
from whom I took two cods and, giving them her  
again, said with weeping tears, "Wear these for my 50  
sake." We that are true lovers run into strange  
capers : but as all is mortal in nature, so is all nature  
in love mortal in folly.

*Ros.* Thou speak'st wiser than thou art ware of.

*Touch.* Nay, I shall ne'er be ware of mine own wit till I 55  
break my shins against it.

*Ros.* Jove, Jove ! this shepherd's passion  
Is much upon my fashion.

41. *thy wound*] Rowe ; *they would* F 1 ; *their wound* Ff 2-4. 45. *a-night*] Steevens ; *a night* F 1 ; *a nights* Ff 2-4 ; *o' nights* Capell ; *o' night* Malone.  
46. *batler*] F 1 ; *batlet* Ff 2-4. 55, 56. *till . . . it*] As Ff ; one line Collier.  
57, 58. *Jove . . . fashion*] Ff ; Prose, Pope.

41. *searching . . . wound*] A medical metaphor ; the modern probing.

46. *batler*] a diminutive of "bat." Wright gives many forms of the word, which means usually the wooden club-like instrument used by washerwomen to beat clothes ; colloquially the word has been superseded by "peggy" or "dolly."

47. *chopt*] chapped, as in *Sonnet* lxii. : "Beated and chopt with tand antiquity." The two forms still exist side by side in Lancashire.

48. *peascod*] A means of divination in rustic courtship. See Brand, *Popular Antiquities*, ii. 99, quoted by Wright. Compare also Browne, *Britannia's Pastorals* (ii. Song 3) :—

"The *peascod* greene oft with no  
little toyle  
Hee'd seek for in the fattest fertil'st  
soile  
And rend it from the stalke to  
bring it to her,

And in her bosome for acceptance  
wooe her."

But, as Staunton points out, Touchstone woos a peascod as an image of Jane Smile, the peascod being the whole plant, as Malone shows by quoting Camden's *Remains*, ed. 1614 : "He [Richard II.] also used a peascod branch with the cods open, but the peas out, as it is upon his robe in his monument at Westminster."

52, 53. *mortal . . . mortal*] Touchstone puns upon the real and the secondary dialect meaning of the word. Dyce refers to Carr, *Craven Glossary*, "*Mortal*, exceeding, very ; 'He's mortal rich.'" But the usage is quite widespread.

58. *upon my fashion*] Compare *Much Ado About Nothing*, iii. ii. 242 : "Much upon this riddle runs the wisdom of the world."

*Touch.* And mine ; but it grows somewhat stale with me.

*Cel.* I pray you, one of you question yond man 60  
If he for gold will give us any food :  
I faint almost to death.

*Touch.* Holla, you clown !

*Ros.* Peace, fool : he's not thy kinsman.

*Cor.* Who calls ?

*Touch.* Your betters, sir.

*Cor.* Else are they very wretched.

*Ros.* Peace, I say. Good even to you, friend. 65

*Cor.* And to you, gentle sir, and to you all.

*Ros.* I prithee, shepherd, if that love or gold  
Can in this desert place buy entertainment,  
Bring us where we may rest ourselves and feed :  
Here's a young maid with travel much oppress'd 70  
And faints for succour.

*Cor.* Fair sir, I pity her,  
And wish, for her sake more than for mine own,  
My fortunes were more able to relieve her ;  
But I am shepherd to another man  
And do not shear the fleeces that I graze : 75  
My master is of churlish disposition  
And little recks to find the way to heaven  
By doing deeds of hospitality :  
Besides, his cote, his flocks and bounds of feed  
Are now on sale, and at our sheep-cote now, 80  
By reason of his absence, there is nothing  
That you will feed on ; but what is, come see,  
And in my voice most welcome shall you be.

59. *it . . . me*] Ff; Collier MS. adds *And begins to fail with me*, dividing at *but, . . . me . . . me*. 60. *yond*] Rowe; *yon'd* Ff; *yon* Capell. 65. *Good . . . friend*] one line Capell. *you,*] Ff 2-4; *your* F 1. 77. *recks*] Hanmer; *wreaks* Ff 1, 2; *wreaks* Ff 3, 4. 79, 80. *cote*] Hanmer; *coate* Ff.

70, 71. *Here's . . . succour*] The meaning is plain, though the grammar halts. Either a nominative before "faints," or "who is" before "with travel" may be supplied. For "faints for succour," compare *post*, II. vi. 1-2: "I die for food."

77. *recks*] takes pains for, or simply, cares. See *New Eng. Dict.*, s.v., for the various spellings. The Ff read "wreakes." In *Hamlet*, I. iii. 51, the Ff read "reaks," the Qq "reakes." Compare Hellowes' translation of Guevara, *Familiar Letters* (1574), p.

290: "Such as be of good government and *reck* not to follow physick" (*New Eng. Dict.*).

83. *in my voice*] Johnson explains: "as far as I have a voice or vote, as far as I have power to bid you welcome." Compare *Hamlet*, v. ii. 343: "Fortinbras has my dying voice." Wright quotes also *Measure for Measure*, I. ii. 185:—

"Implore her *in my voice* that she make friends  
To the strict deputy."

*Ros.* What is he that shall buy his flock and pasture?

*Cor.* That young swain that you saw here but erewhile, 85  
That little cares for buying any thing.

*Ros.* I pray thee, if it stand with honesty,  
Buy thou the cottage, pasture and the flock,  
And thou shalt have to pay for it of us.

*Cel.* And we will mend thy wages. I like this place 90  
And willingly could waste my time in it.

*Cor.* Assuredly the thing is to be sold:  
Go with me: if you like upon report  
The soil, the profit and this kind of life,  
I will your very faithful feeder be 95  
And buy it with your gold right suddenly. [*Exeunt.*]

### SCENE V.—*The forest.*

*Enter AMIENS, JAQUES, and others.*

#### *Song.*

*Ami.* Under the greenwood tree  
Who loves to lie with me,  
And turn his merry note  
Unto the sweet bird's throat,  
Come hither, come hither, come hither: 5  
Here shall he see  
No enemy  
But winter and rough weather.

88. *pasture*] Ff 1, 2; and the *pasture* Ff 3, 4. 90, 91. *And . . . it*] As Capell; Ff divide at *wages, could, it.* I . . . *waste*] one line Rowe ii.

#### SCENE V.

SCENE V.] *Scena quinta* Ff. *The forest*] *The same* Capell. 1. *Ami.*] Capell; omitted Ff. *greenwood*] F 3; *greene wood* Ff 1, 2; *green-hood* F 4. 3. *turn*] Ff 3, 4; *turne* Ff 1, 2; *tune* Rowe. 6, 7. *Here . . . enemy*] As Pope; one line Ff. 6, 7, 8] *Chorus* Capell.

85. *erewhile*] a short time ago. Compare *Locrine*, II. v. 154: "I that *erewhile* did scare mine enemies, must now depart." Compare also Spenser's use of "*whilere*," "*whyleare*," in the *Faerie Queene*, *passim*.

95. *feeder*] servant, as in *Antony and Cleopatra*, III. xii. 109:—

"To be abused

By one that looks on *feeders*."

S. Walker conjectures "*factor*," "*feed*" having occurred thirteen and sixteen lines above. Steevens, in his note upon the passage in *Antony and Cleopatra*, cites Jonson, *Silent Woman*, III. ii.: "Where are all my eaters? my mouths now? [*Enter servants*]," and D'Avenant, *The Wits*, III. i.: "tall eaters in

blue coats." Gifford adds from Fletcher, *The Nice Valour*, III. i.: "servants he has kept, lusty tall *feeders*."

96. *suddenly*] Compare *ante*, II. ii. 19.

#### SCENE V.

3. *turn*] Malone, in support of Rowe's change to "*tune*," cites *Two Gentlemen of Verona*, v. iv. 5:—

"And to the nightingale's complaining note

Tune my distresses."

Singer defends the Ff reading, quoting Hall, *Satires*, vi. i. 195: "Whiles thredbare Martiall turnes his merry note." There seems to be no ground for Collier's contention that "*tune*" is

*Jaq.* More, more, I prithee, more.

*Ami.* It will make you melancholy, Monsieur Jaques. 10

*Jaq.* I thank it. More, I prithee, more. I can suck melancholy out of a song, as a weasel sucks eggs. More, I prithee, more.

*Ami.* My voice is ragged: I know I cannot please you.

*Jaq.* I do not desire you to please me; I do desire you 15  
to sing. Come, more; another stanza: call you  
'em stanzas?

*Ami.* What you will, Monsieur Jaques.

*Jaq.* Nay, I care not for their names; they owe me  
nothing. Will you sing? 20

*Ami.* More at your request, than to please myself.

*Jaq.* Well then, if ever I thank a man, I'll thank you;  
but that they call compliment is like th' encounter  
of two dog-apes, and when a man thanks me heartily,  
methinks I have given him a penny and he renders 25  
me the beggarly thanks. Come, sing; and you that  
will not, hold your tongues.

*Ami.* Well, I'll end the song. Sirs, cover the while; the  
Duke will drink under this tree. He hath been all  
this day to look you. 30

*Jaq.* And I have been all this day to avoid him. He is  
too disputable for my company: I think of as many  
matters as he; but I give heaven thanks, and make  
no boast of them. Come, warble, come.

11-13. *I . . . more*] As Pope; Ff divide at *more* (2), *song*, *more* (4). 15-17.  
*I . . . stanzas*] As Pope; Ff divide at *me*, *sing*, *stanzas*. 17. *stanzas*] *stanzo's*  
Ff. 31-34. *And . . . them*] As Pope; Ff divide at *him*, *company*, *give*, *them*.

misprinted "turn" in Hall. Wright's explanation appears correct, that "to turn his note" means to "adapt or modulate his note to the sweet bird's song, following it in its changes."

14. *ragged*] rough. Compare *Sonnet* VI. 1: "winter's *ragged* hand," and see Schmidt, *s.v.* for several instances.

16. *stanzo*] Cotgrave gives "*Stance* . . . a stanza, or staffe of verses." Sherwood's *English and French Dictionary*, appended to Cotgrave, 1632, gives also: "A *stanzo* of eight verses, *Octastique*." In *Love's Labour's Lost*, IV. ii. 99, the only other place in Shakespeare where the word occurs, the readings are *stanze* F 1, Q 2, *stanza* Ff 2-4, *stauze* Q 1.

19. *names*] Furness quotes Cooper's *Thesaurus*, 1573, for "*nomina*, the names of debts owen." Jaques may

be playing upon the technical legal term.

24. *dog-apes*] baboons. Wright quotes Topsell, *History of Four-footed Beasts*, etc., p. 8: "Cynocephales are a kind of Apes, whose heads are like Dogs, and their other parts like a man's."

28. *cover*] Not merely to lay a cloth, but to make all preparations. Cotgrave gives "*Couvert*, the covering or furniture of a table for the meals of a prince." Compare the modern phrase, "a dinner of so many *covers*."

30. *to look you*] Compare *Merry Wives of Windsor*, IV. ii. 83: "Mistress Page and I will look some linen for your head."

32. *disputable*] disputatious. Compare for this active meaning *Richard II.* II. iii. 84:—

## Song.

Who doth ambition shun [*All together here.* 35  
 And loves to live i' the sun,  
 Seeking the food he eats  
 And pleased with what he gets,  
 Come hither, come hither, come hither :  
 Here shall he see 40  
 No enemy  
 But winter and rough weather.

*Jaq.* I'll give you a verse to this note, that I made  
 yesterday in despite of my invention.

*Ami.* And I'll sing it. 45

*Jaq.* Thus it goes :—

If it do come to pass  
 That any man turn ass,  
 Leaving his wealth and ease,  
 A stubborn will to please, 50  
 Ducdame, ducdame, ducdame :  
 Here shall he see  
 Gross fools as he,  
 An if he will come to me.

*Ami.* What's that "ducdame"? 55

*Jaq.* 'Tis a Greek invocation, to call fools into a circle.  
 I'll go sleep, if I can : if I cannot, I'll rail against  
 all the first-born of Egypt.

*Ami.* And I'll go seek the Duke : his banquet is prepared.

[*Exeunt.*

35. *All together here*] *Altogether* Ff; omitted Rowe. 36. *live*] *lye* F 4.  
 40-42. *Here . . . weather*] Ff 3, 4; *Heere shall he see, &c.* Ff 1, 2. 46. *Jaq.*  
 F 2-4; *Amy.* F 1. 47, 48. *If . . . ass*] Ff 3, 4; one line Ff 1, 2. 51, 55.  
*ducdame*] *duc ad me* Hanmer; *Huc ad me* Anon. conj. ap. Steevens. 52, 53.  
*Here . . . he*] As Pope; one line Ff. 54. *to me*] *to Ami.* Steevens (*Farmer*  
*conj.*).

"thy knee  
 Whose duty is deceivable and  
 false,"  
 and see Abbott, 3.

36. *i' the sun*] freely in the open air.  
 Wright quotes *Much Ado About Nothing*, II. i. 331, and *Troilus and Cressida*,  
 I. iii. 282, in illustration of "sunburnt"  
 as meaning "neglected." But here the  
 idea is, I think, simpler.

44. *in despite of my invention*] in  
 spite of my lack of imagination.

51. *Ducdame*] Very probably mere  
 jargon, fit "to call fools into a circle."  
 Hanmer, whom Johnson supports,  
 reads *duc ad me*. Halliwell quotes a  
 song-burthen from an unpublished MS.  
 of *Piers Plowman* in the Bodleian (MS.  
 Rawl. Poet. 137, f. 6) :—

"And helpen to eyre that half akre  
 With Dusadam-me-me."

An ingenious but far-fetched note in  
*Notes and Queries* (5th Ser., x., July 20,  
 1878) gives a Celtic origin from the  
 game of Tom Tiddler's ground. Tom  
 Tiddler becomes Tom-tiodlach, the "Hill  
 of treasure," ducdame becomes "Dewch  
 da mi," "come with (or to) me."

54. *to me*] Farmer suggests "to  
 Ami," i.e. to Amiens, rhyming to  
 "ducdame."

58. *first-born of Egypt*] Exodus xi.  
 5. Johnson says this is a proverbial  
 phrase for highborn persons, but un-  
 fortunately gives no evidence.

59. *banquet*] Here, and usually, the  
 wine and fruit after dinner (*drink*, I. 29).  
 Compare Massinger, *City Madam*, II. i. :

SCENE VI.—*The forest.**Enter ORLANDO and ADAM.*

*Adam.* Dear master, I can go no further: O, I die for food! Here lie I down, and measure out my grave. Farewell, kind master.

*Orl.* Why, how now, Adam! no greater heart in thee? Live a little; comfort a little; cheer thyself a little. If this uncouth forest yield any thing *savage*, I will either be food for it, or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake be comfortable; hold death awhile at the arm's end: I will here be with thee presently; and if I bring thee not something to eat, I will give thee leave to die: but if thou diest before I come, thou art a mocker of my labour. Well said! thou look'st cheerly, and I'll be with thee quickly. Yet thou liest in the bleak air: come, I will bear thee to some shelter, and thou shalt not die for lack of a dinner, if there live any thing in this desert. Cheerly, good Adam!

[*Exeunt.*]

SCENE VI.] *Scena Sexta* Ff. *The forest*] *The same* Capell. 1-18.] Prose, as Pope; Ff divide into 20 lines. 5. *comfort*] *comfort thee* Anon. conj. (ap. Cambridge edd.). 9. *comfortable*] *comforted* Collier MS. 10. *here be*] *be here* Rowe. 11. *I will*] *I'll* Pope.

"Your citizen is a most fierce devourer, sir, of plums; six will destroy as many as might make a *banquet* for an army," and *ib.* *Unnatural Combat*, III. i.:

"We'll dine in the great room, but let the music

And *banquet* be prepared here."

It may mean also a separate small meal between the larger and regular meals. Compare Berners' *Froissart*, I. ccciii.: "He gave dyners, suppers and *bankets* to ladyes and damosels" (*New Eng. Dict.*).

SCENE VI.

2. *grave*] Steevens quotes *Romeo and Juliet*, III. iii. 70:—

"And fall upon the ground, as I do now

Taking the measure of an unmade grave."

8. *conceit*] imagination, as frequently; the whole line might be paraphrased: "You imagine yourself nearer death than you really are."

9. *comfortable*] cheerful, of good comfort; susceptible of comfort, rather than comforted.

10. *presently*] immediately; for the few exceptions to this older meaning of the word in Shakespeare, see Schmidt, s.v.



SCENE VII.—*The forest.*

*A table set out. Enter DUKE senior, AMIENS, and Lords, like outlaws.*

*Duke S.* I think he be transform'd into a beast ;  
For I can no where find him like a man.

*First Lord.* My lord, he is but even now gone hence :  
Here was he merry, hearing of a song.

*Duke S.* If he, compact of jars, grow musical, 5  
We shall have shortly discord in the spheres.  
Go, seek him : tell him I would speak with him.

*Enter JAKES.*

*First Lord.* He saves my labour by his own approach.

*Duke S.* Why, how now, monsieur ! what a life is this,  
That your poor friends must woo your company ? 10  
What, you look merrily !

*Jaq.* A fool, a fool ! I met a fool i' the forest,  
A motley fool : a miserable world !  
As I do live by food, I met a fool,  
Who laid him down and bask'd him in the sun, 15  
And rail'd on Lady Fortune in good terms,

SCENE VII. . . ] As Rowe, subs. ; *Scena Septima.* Enter Duke Sen. and Lord,  
like Out-laws Ff. i. be] is Pope. 11. What,] And cannot have't ? What,  
Capell. 13. world] varlet Hanmer ; ort Hunter conj].

1. *think he be*] Compare *Othello*, iii. iii. 384 : " I think my wife be honest, and think she is not." The subjunctive after verbs of thinking expresses doubt. See Abbott, 299.

4. *hearing of*] in the act of hearing, i.e. a-hearing of. The more common insertion of " of " after the verbal noun is when a preposition precedes it, e.g. *2 Henry IV.* i. ii. 213 : " With halloing and singing of anthems."

5. *compact of jars*] made of discords. Compare *Venus and Adonis*, 149 : " Love is a spirit all compact of fire," and Wilson, *Arte of Rhetoric*, 1583 : " Composition . . . is an apte joynynge together of words in suche order, that neither the eare shall espie any gerre."

6. *discord in the spheres*] This idea of the music of the spheres is of frequent occurrence in Elizabethan poetry. Mr. Case, in his note on *Antony and Cleopatra*, v. ii. 84, quotes Stanley, *History of Philosophy* (1701, p. 393, pt. ix. sect. iv. ch. iii.) : " Pythagoras (saith Censorinus) asserted, that this whole world is made according to

musical proportion, and that the seven Planets, betwixt Heaven and the Earth, which govern the Nativities of Mortals, have a harmonious motion, and Intervals correspondent to musical Diatemes, and render various sounds, according to their several heights, so consonant, that they make most sweet melody."

13. *motley*] a word of uncertain origin (*New Eng. Dict.*), but occurring as early as Chaucer, *Prologue to Canterbury Tales*, 271 :—

" A Marchaunt was there with a forked berd  
In mottelye, and high on horse he sat."

13. *miserable world*] There is no need to change " world " to " varlet " with Hanmer. The sentence is parenthetical, in keeping with Jakes' partly assumed attitude. Hunter suggests " ort " and cites *Timon of Athens*, iv. iii. 400, and *Troilus and Cressida*, v. ii. 158, for the idea of a refuse remnant.

16. *Fortune*] Upton points out that the proverb " Fortune favours fools " is

In good set terms, and yet a motley fool.  
 "Good morrow, fool," quoth I. "No, sir," quoth he,  
 "Call me not fool till heaven hath sent me fortune."  
 And then he drew a dial from his poke, 20  
 And, looking on it with lack-lustre eye,  
 Says very wisely, "It is ten o'clock :  
 Thus we may see," quoth he, "how the world wags :  
 'Tis but an hour ago since it was nine ;  
 And after one hour more 'twill be eleven ; 25  
 And so, from hour to hour, we ripe and ripe  
 And then from hour to hour, we rot and rot,  
 And thereby hangs a tale." When I did hear  
 The motley fool thus moral on the time,  
 My lungs began to crow like chanticleer, 30  
 That fools should be so deep contemplative ;  
 And I did laugh sans intermission  
 An hour by his dial. O noble fool !  
 A worthy fool ! Motley's the only wear.

18. *quoth I*] in parentheses Ff. 31. *deep contemplative*] with hyphen Malone.  
 34, 36. *A worthy . . . O worthy*] *O worthy . . . A worthy* Anon. conj. ap.  
 Cambridge edd.

here referred to. Compare Jonson,  
*Every Man Out of His Humour*, i. i. :—

"Sogliardo. Why, who am I, sir ?

*Macilente*. One of those whom  
*fortune* favours.

*Carlo* [*aside*]. The periphrasis of a  
 fool."

20. *dial*] Either a portable sun-dial,  
 common in Shakespeare's day, or a  
 watch. Knight describes the former ;  
 in support of the latter, Wright cites  
*Richard II.* v. v. 53 :—

"And with sighs they jar  
 Their watches on unto mine eyes,  
 the outward watch,

Whereto my finger, like a *dial*'s  
 point,

Is pointing still, in cleansing them  
 from tears."

20. *poke*] Cotgrave gives "Poche :  
 A pocket, pouch or *poke*." The word  
 is still in use in Northern England.

23. *wags*] goes along, proceeds. Cp.  
*Merry Wives of Windsor*, ii. i. 238 : "I  
 will provoke him to't, or let him *wag*."

26. *ripe*] Cp. *Midsummer-Night's  
 Dream*, ii. ii. 118 : "So I, being young,  
 till now *ripe* not to reason." *New Eng.  
 Dict.* gives examples both of the literal  
 and figurative uses of the word : J. Hey-  
 wood, *Spider and Fly*, i. 2 :—

"What time every growing thinge  
 That *ripeth* by roote,"

and Donne, *Poems* (1635), 386 :—

"Till death us lay

To *ripe* and mellow here, we are  
 stubborne clay."

29. *moral*] either an adjective or a  
 verb, equivalent to "moralise." Com-  
 pare *Othello*, ii. iii. 301 : "You are too  
 severe a *moraler*," i.e. moraliser. The  
 comma in the Ff readings after *moral*  
 indicates either a metrical pause or an  
 emphasis. See Simpson, *Shakespearean  
 Punctuation*, 1911, 24 *et seq.*

30. *crow*] to laugh loudly. Compare  
*Two Gentlemen of Verona*, ii. i. 28, and  
*Twelfth Night*, i. v. 95.

30. *chanticleer*] See Chaucer *Nun's  
 Priest's Tale*, 29. Middle English  
*Chaunte-cleer*, clear-singing (Skeat, s.v.).

32. *sans*] *New Eng. Dict.* states  
 that this word before Shakespeare  
 was almost exclusively used with sub-  
 stantives adopted from old French,  
 in collocations already formed in that  
 language, as *sans delay*, *sans doubt*,  
*sans fable*, *sans pity*, *sans return*. It  
 became for a time an actual English  
 word ; Florio gives "*Senza*, *sans*,  
 without, besides."

34. *the only wear*] the only dress in

*Duke S.* What fool is this?

35

*Jaq.* O worthy fool! One that hath been a courtier,  
And says, if ladies be but young and fair,  
They have the gift to know it: and in his brain,  
Which is as dry as the remainder biscuit  
After a voyage, he hath strange places cramm'd  
With observation, the which he vents  
In mangled forms. O that I were a fool!  
I am ambitious for a motley coat.

40

*Duke S.* Thou shalt have one.

*Jaq.* It is my only suit;

Provided that you weed your better judgements

45

Of all opinion that grows rank in them

That I am wise. I must have liberty

Withal, as large a charter as the wind,

To blow on whom I please; for so fools have;

And they that are most galled with my folly,

50

They most must laugh. And why, sir, must they so?

The why is plain as way to parish church:

He that a fool doth very wisely hit

Doth very foolishly, although he smart,

Not to seem senseless of the bob: if not,

55

55. *Not to*] Theobald; omitted Ff; *But to* Collier MS.

fashion (Wright). Compare *All's Well that Ends Well*, I. i. 172: "Just like the brooch and toothpick, which wear not now," and 2 *Henry IV.* II. i. 155: "Glasses, glasses is the only drinking."

39. *dry*] In the physiology of Shakespeare's time a dry brain accompanied slowness of apprehension and a retentive memory (Wright). He quotes *Batman uppon Bartholome*, fol. 376: "When he hath taken and received them, [the feeling and printing of things] he keepeth them long in minde. And that is signe and token of drinesse, as fluxibility & forgetting is token of moisture."

39. *remainder biscuit*] Boswell quotes Jonson, *Every Man Out of His Humour* (Induction): "And now and then breaks a dry biscuit jest." Compare also *Cymbeline*, v. iii. 44: "fragments in hard voyages."

40. *places*] topics, *loci communes*. Wright quotes Bacon, *Advancement*, II. 13, 7: "And we see the ancient

writers of rhetoric do give it in precept, that pleaders should have the *places*, whereof they have most continual use, ready handled in all the variety that may be." Compare "Wise saws and modern instances," *post*, and Pettie, *Guazzo's Civill Conversation* (ed. 1586), p. 56: "I never learned the *places* from whence arguments are drawn" (*New Eng. Dict.*).

44. *only suit*] A play upon the meanings "dress" and "petition." For "only" compare *ante*, II. vii. 34: "the only wear."

48. *charter*] Compare *Henry V.* I. i. 48:—

"When he speaks,  
The air, a chartered libertine, is  
still."

55. [*Not to*] . . . *bob*] "bob" is a jest. Cotgrave gives "Taloche: f. A bob, or a rap over the fingers ends closed together." *New Eng. Dict.* quotes further, Cotgrave (1611), "Ruade seiche: a drie bob, jeast or nip." Theobald's insertion of "Not

The wise man's folly is anatomized  
 Even by the squand'ring glances of the fool.  
 Invest me in my motley; give me leave  
 To speak my mind, and I will through and through  
 Cleanse the foul body of th' infected world, 60  
 If they will patiently receive my medicine.

*Duke S.* Fie on thee! I can tell what thou wouldst do.

*Jaq.* What, for a counter, would I do but good?

*Duke S.* Most mischievous foul sin, in chiding sin:

For thou thyself hast been a libertine, 65  
 As sensual as the brutish sting itself;  
 And all th' embossed sores and headed evils,  
 That thou with license of free foot hast caught,  
 Wouldst thou disgorge into the general world.

56. *wise man's*] Rowe; with hyphen Ff. 66. *sting*] *sty* Johnson conj.

to" has been very generally adopted, as completing the line metrically. It thus comes to mean, "A wise man, 'glanced at' by a fool, acts foolishly if he seems to take the 'bob' to heart."

55. *if not*] that is, if "he *does* take it to heart, then his folly is exposed." The confusion obviously arises through the negative ideas in "foolishly" (not wisely) and "senseless." The Folio reading is upheld by Whiter, who punctuates:—

"He, that a fool doth very *wisely* hit,  
 Doth, very *foolishly* although he  
 smart,

Seem senseless of the bob;"

and explains, "a wise man, whose failings should chance to be well rallied by a simple unmeaning jester, even though he should be weak enough really to be hurt by so foolish an attack, appears always insensible of the stroke." Ingleby (*Shakespeare Hermeneutics*, p. 81) also defends the old reading, by attempting to show that the fool scores whether the wise man shows his displeasure at the fool's hit or not. The passage repeats the idea of, and explains the lines, "And they . . . must laugh." If "they that are most galled with my folly do not laugh, then their folly is anatomised."

57. *squand'ring*] scattered at random. Compare *Merchant of Venice*, i. iii. 22: "Other ventures he hath *squandered* abroad."

57. *glances*] glancing blows, side hits. Compare Bacon, *Advancement*,

i. vii. 8: "Silenus was gravelled . . . not knowing where to carp at him; save at the last he gave a *glance* at his patience towards his wife;" and *Midsummer-Night's Dream*, ii. i. 75: "*Glance* at my credit with Hippolita."

63. *counter*] a piece of metal, not current coin, used merely in calculation. Knight remarks that they were chiefly coined abroad, especially at Nuremburg, and used in keeping abbey-accounts. Compare *Troilus and Cressida*, ii. ii. 28:—

"Will you with *counters* sum

The past proportion of his infinite?"

Hence Jaques' wager is not particularly serious.

66. *brutish sting*] Johnson, unnecessarily, suggests "brutish *sty*." It means the urging of merely animal passion. Compare *Othello*, i. iii. 335: "But we have reason to cool our raging motions, our carnal stings."

67. *embossed*] A probable combination of (1) the hunting term applied to a deer foaming at the mouth when exhausted and at bay. Compare *Taming of the Shrew*, i. i. 17: "The poor cur is *embossed*" (O.F. *embosquer*, to shroud in a wood), and (2) emboss, to adorn with raised bosses (O.F. *bosse*): see Skeat, *s.v.* Compare also *King Lear*, ii. iv. 227: "A plague-sore, an *embossed* carbuncle."

67. *headed evils*] sores grown to a head. Walker notes an old use of "evil," still extant in "King's evil."

- Jaq.* Why, who cries out on pride, 70  
 That can therein ~~tax~~ any private party?  
 Doth it not flow as hugely as the sea  
 Till that the wearer's very means do ebb?  
 What woman in the city do I name,  
 When that I say the city woman bears 75  
 The cost of princes on unworthy shoulders?  
 Who can come in and say that I mean her,  
 When such a one as she such is her neighbour?  
 Or what is he of basest function,  
 That says his bravery is not on my cost, 80  
 Thinking that I mean him, but therein suits  
 His folly to the mettle of my speech?  
 There then; how then? what then? Let me see wherein  
 My tongue hath wrong'd him: if it do him right,  
 Then he hath wrong'd himself; if he be free, 85  
 Why then my taxing like a wild-goose flies  
 Unclaim'd of any man. But who comes here?

*Enter ORLANDO, with his sword drawn.*

*Orl.* Forbear, and eat no more.

*Jaq.* Why, I have eat none yet.

*Orl.* Nor shalt not, till necessity be served.

*Jaq.* Of what kind should this cock come of? 90

*Duke S.* Art thou thus bolden'd, man, by thy distress,  
 Or else a rude despiser of good manners,  
 That in civility thou seem'st so empty?

73. *wearer's very means*] Singer and edd.; *weary very means* Ff 3, 4 (*means* F 3); *wearie verie meanes* Ff 1, 2; *very very means* Pope and edd.; *very wearing means* Collier conj.; *very means of wear* Collier MS.; *weary-very or very-weary means* Staunton conj.; *tributary streams* Lloyd conj. ap. Cambridge edd. 83. *There then; how then? what then?*] Theobald; *There then, how then, what then* Ff; *There then; How, what then?* Capell. *what then? Let*] *Let me then* Hammer. 87. *Enter . . .*] Theobald; *Enter Orlando* Ff. 89. *not*] *thou* Johnson. 90. *Of what?*] *What* Johnson. *come of*] *come* Rowe.

71. *tax*] Compare *post*, line 86, and *ante*, i. ii. 78.

73. *wearer's very means*] Perhaps the least unsatisfactory reading. Whiter explains the original as "Till the very means being weary do ebb." Other suggestions are "mains," *i.e.* main flood, or spring tide (*Notes and Queries*, v. v. 143), and "meas," *i.e.* boundaries or limits (*ib.* 345).

85. *free*] innocent, as in *Hamlet*, II. ii. 590: "Make mad the guilty and

appal the free." In this sense the word is obsolete, the last example in *New Eng. Dict.* being from Dryden and Lee's *Oedipus*, 1678.

93. *civility*] in a higher sense than the modern; more than mere "politeness," rather the body of observances, the code of good manners, used by well-nurtured people. Compare (title) "Civil Conversation (*Conversazione civile*) of Stephano Guazzo," and Spenser, *Faerie Queene*, vi. Int. iv.:

- Orl.* You touch'd my vein at first ; the thorny point  
Of bare distress hath ta'en from me the shew 95  
Of smooth civility : yet am I inland bred  
And know some nurture. But forbear, I say :  
He dies that touches any of this fruit  
Till I and my affairs are answered.
- Jaq.* An you will not be answer'd with reason, I must die. 100
- Duke S.* What would you have? Your gentleness shall force  
More than your force move us to gentleness.
- Orl.* I almost die for food ; and let me have it.
- Duke S.* Sit down and feed, and welcome to our table.
- Orl.* Speak you so gently? Pardon me, I pray you : 105  
I thought that all things had been savage here ;  
And therefore put I on the countenance  
Of stern commandment. But whate'er you are  
That in this desert inaccessible,  
Under the shade of melancholy boughs 110  
Lose and neglect the creeping hours of time ;  
If ever you have look'd on better days,  
If ever been where bells have knoll'd to church,  
If ever sat at any good man's feast,  
If ever from your eyelids wiped a tear 115  
And know what 'tis to pity and be pitied,  
Let gentleness my strong enforcement be :  
In the which hope I blush and hide my sword.
- Duke S.* True is it that we have seen better days,  
And have with holy bell been knoll'd to church 120

95. *hath*] *that hath* Ff 2-4. 100. *An . . . die*] As Capell ; Ff divide at *reason*, *die*. *An*] Capell ; *And* Ff, Rowe ; *If* Pope. 101, 102. *What . . . gentleness*] As Pope ; Ff divide at *have ? your force, gentleness*. 108. *commandment*] *command'ment* Ff. 116. *know*] *known* Hanmer. 118. *blush*] F 1 ; *bush* Ff 2-4.

"comely courtesie . . . spreads itself through all civilitie"; and for a definition, *ib.* vi. i. ii. :—

"gentlesse of spright  
And manners mylde."

95. *ta'en*] Johnson : "We might read *torn* with more elegance, but elegance alone will not justify alteration."

96. *inland*] as contrasted with "outland," i.e. outlandish. Compare *post*, III. ii. 332.

97. *nurture*] education, breeding, manners (Steevens).

108. *commandment*] *command*. Compare Spenser, *Faerie Queene*, I. xii. 31, for *intendiment* = intent or intention.

Wright notes that the apostrophe (*command'ment*) in Ff readings is a relic of the quadrisyllabic form of the word which exists in *The Passionate Pilgrim*, 418:—

"If to women he be bent

They have at *commandment*."

120. *knoll'd*] Compare *Macbeth*, v. viii. 50: "His knell is *knoll'd*." Cotgrave gives "*Carillonner* : to chyme, or *knowle*, bells," but "*Carillon* : A chyming of bells, a knell," showing the forms interchangeable. Compare also *Two Noble Kinsmen*, I. i. 133: "Remember that your fame *knolls* in th' ear o' the world."

And sat at good men's feasts and wiped our eyes  
Of drops that sacred pity hath engender'd:

And therefore sit you down in gentleness  
And take upon command what help we have  
That to your wanting may be minister'd.

125

*Orl.* Then but forbear your food a little while,

Whiles, like a doe, I go to find my fawn  
And give it food. There is an old poor man,

Who after me hath many a weary step

Limp'd in pure love: till he be first sufficed,

130

Oppress'd with two weak evils, age and hunger,

I will not touch a bit.

*Duke S.*

Go find him out,

And we will nothing waste till you return.

*Orl.* I thank ye; and be blest for your good comfort! [*Exit.*

*Duke S.* Thou seest we are not all alone unhappy:

135

This wide and universal theatre

Presents more woeful pageants than the scene

Wherein we play in.

*Jaq.*

All the world's a stage,

And all the men and women merely players:

They have their exits and their entrances;

140

And one man in his time plays many parts,

His acts being seven ages. At first the infant,

124. *command*] demand Johnson; commend Collier MS. 129. *a*] omitted F 4. 131. *Oppress'd . . . hunger*] To follow line 129, Anon. conj. ap. Cambridge edd. 134. *Exit*] Rowe; omitted Ff. 138. *Wherein we play in*] *Wherein we play* Rowe; *Which we do play in* Capell conj. *Wherein . . . Jaq. All*] *Wherein we play.* Jaq. *Why, all* Steevens conj.; *Wherein we play.* Jaq. *Ay, all* Anon. conj. ap. Cambridge edd. 140. *exits*] in italics Ff. 142. *At first*] *As first* Capell conj.; *Act first* or *First* Anon. conj. ap. Cambridge edd.

124. *command*] not, as Collier suggests, "commend"; "upon command" means "in answer to your command, at your pleasure." Wright quotes *Taming of the Shrew*, iv. iii. 5, where "upon entreaty" is equivalent to "in answer to entreaty."

131. *weak evils*] proleptically, evils causing weakness. See Abbott, 4.

138. *All the world's a stage*] Steevens quotes Petronius, Frag. X.: "Non duco contentionis funem, dum constet inter nos, quod fere totus mundus exerceat histrioniam"; the motto of the Globe Theatre being traditionally "Totus mundus agit histrionem." Furness cites quotations showing the pervasiveness of the idea in Eliza-

bethan literature, which it is hardly necessary to reproduce.

142. *His acts being seven ages*] Malone quotes from *The Treasury of Ancient and Modern Times* (1613) the division of a man's life by Proclus into seven stages, Infancy, Childhood, Adolescence, Young manhood, Mature manhood, Old manhood, and Decrepit age. For the division by Hippocrates, compare Browne, *Pseudodoxia*, iv. xii. The point is not particularly material, and a reader may take his choice among a rich variety of possible and impossible sources gathered in *Archæologia* (xxxv. 167) and *Gentleman's Magazine*, May, 1853.

Mewling and puking in his nurse's arms.  
 Then the whining school-boy, with his satchel  
 And shining morning face, creeping like snail 145  
 Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
 Made to his mistress' eyebrow. Then a soldier,  
 Full of strange oaths, and bearded like the pard,  
 Jealous in honour, sudden and quick in quarrel, 150  
 Seeking the bubble reputation  
 Even in the cannon's mouth. And then the justice,  
 In fair round belly with good capon lined,  
 With eyes severe and beard of formal cut.  
 Full of wise saws and modern instances ; 155  
 And so he plays his part. The sixth age shifts  
 Into the lean and slipper'd pantaloon,  
 With spectacles on nose and pouch on side,  
 His youthful hose, well saved, a world too wide  
 For his shrunk shank ; and his big manly voice, 160

144. *Then*] *And then* Rowe ii and edd.; *Then there's* Anon. conj. ap. Cambridge edd. 150. *sudden*] with comma Ff; without comma Halliwell; with semicolon Hunter conj. 151. *reputation*] *Reputation* Ff; with quotation marks Hunter conj. 160. *shank*] *shanks* Hanmer.

147. *like furnace*] Compare *Cymbeline*, i. vi. 66:—

"He furnaces

The thick sighs from him."

149. *strange oaths*] For some of them, see Bobadil's examples in Jonson's *Every Man in His Humour*, *passim*.

150. *sudden*] Hunter suggests a semicolon after this word, meaning hasty, as in *Macbeth*, iv. iii. 59: "I grant him sudden." Thus *sudden* is regarded as absolute, not referring to "quarrel."

154. *formal cut*] Furness quotes Stubbes, *Anatomie of Abuses* (ii. 50, *New Sh. Soc.*): "The barbers have one manner of cut called the French cut, another the Spanish cut, another the Italian, one the newe cut, another the olde, one of the bravado fashion, another of the meane fashion. One a gentleman's cut, another the common cut, one cut of the court, another of the country, with infinite the like vanities," and Harrison, *Description of England*, in Holinshed, ed. 1587, p. 172, to much the same effect.

155. *saws*] Compare *Hamlet*, i. v. 100: "All saws of books, all forms, all pressures past," and *Twelfth Night*,

iii. iv. 413: "a couplet or two of most sage saws."

155. *modern*] Compare *post*, iv. i. 6, and *Antony and Cleopatra*, v. ii. 167. Its meaning is trite, commonplace, though the present-day meaning is also found, for which Mr. Case quotes *Jack Drum's Entertainment* (1601), iv. 37 (in Simpson's *School of Shakespeare*, ii. 183): "Brother, how like you our modern wits? How like you our new poet Mellidus?"

157. *pantaloon*] A stock character of Italian comedy, which seems to have been known well to the Elizabethans. Capell quotes from *The Travels of Three English Brothers*, 1607, a dialogue between Harlequin [*Harlequin*] and Kemp the actor (see the *Plays of John Day*, ed. Bullen, 1st v., p. 57):—  
*Harl.* Marry, sir, first we will have an old *Pantaloune*.

*Kemp.* Some jealous Coxcombe.

*Harl.* Right, and that part will I play.

Torriano, *Italian Dictionary* (1659), gives "Pantalone, a Pantalone, a covetous and yet amorous old dotard, properly applied in Comedies unto a Venetian" (Wright).



Turning again toward childish treble, pipes  
 And whistles in his sound. Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness and mere oblivion,  
 Sans teeth, sans eyes, sans taste, sans everything. 165

*Re-enter ORLANDO, with ADAM.*

*Duke S.* Welcome. Set down your venerable burthen,  
 And let him feed.

*Orl.* I thank you most for him.

*Adam.* So had you need:  
 I scarce can speak to thank you for myself.

*Duke S.* Welcome; fall to: I will not trouble you 170  
 As yet, to question you about your fortunes.  
 Give us some music; and, good cousin, sing.

*Song.*

*Ami.* Blow, blow, thou winter wind,  
 Thou art not so unkind  
 As man's ingratitude; 175  
 Thy tooth is not so keen,  
 Because thou art not seen,  
 Although thy breath be rude.  
 Heigh-ho! sing, heigh-ho! unto the green holly:  
 Most friendship is feigning, most loving mere folly: 180  
 Then, heigh-ho, the holly!  
 This life is most jolly.

Freeze, freeze, thou bitter sky,  
 That dost not bite so nigh  
 As benefits forgot: 185  
 Though thou the waters warp,

161. *treble, pipes*] Theobald; *trebble pipes* Ff. 166, 167. *Welcome . . . feed*] As Rowe; Prose in Ff. 173. *Ami.*] *Amiens sings* Johnson; omitted Ff. 174-177. *Thou . . . seen*] As Pope; two lines Ff. 177. *Because . . . seen,*] *Thou causest not that teen* Hanmer; *Because the heart's not seen* Farmer conj.; *Because thou art foreseen* Staunton conj. 181. *Then*] Rowe; *The* Ff. 183, 184. *Freeze . . . nigh*] As Pope; one line Ff. 186, 187. *Though . . . sharp*] As Pope; one line Ff.

162. *his*] its. See Abbott, 228.

170. *fall to*] to begin, especially of eating. Compare *Richard II.* v. v. 98: "Will't please you to fall to?"

174. *unkind*] Perhaps the literal sense, "contrary to nature," as in *Venus and Adonis*, 205: "She had not brought forth thee, but died *unkind*." But the ordinary sense is equally admissible.

177. *Because . . . seen*] "Thy rudeness gives the less pain, as thou art not seen, as thou art an enemy that dost not brave us with thy presence, and

whose unkindness is therefore not exaggerated by insult" (Johnson). Warburton reads "sheen," unhappily.

186. *warp*] wrinkle the surface, by frost; the idea being much the same as *post*, III. iii. 79, that of contortion. Wright's note is valuable: "In the A.S. *weorpan*, or *wyrpan* from which "warp" is derived, there are two ideas, of throwing and turning. . . . The prominent idea of the English 'warp' is that of turning and changing, from which that of shrinking or contracting as wood does

Thy sting is not so sharp  
As friend remember'd not.

Heigh-ho ! sing, etc.

*Duke S.* If that thou were the good Sir Rowland's son, 190  
As you have whisper'd faithfully you were,  
And as mine eye doth his effigies witness  
Most truly limn'd and living in your face,  
Be truly welcome hither : I am the Duke  
That loved your father : the residue of your fortune, 195  
Go to my cave and tell me. Good old man,  
Thou art right welcome as thy master is.  
Support him by the arm. Give me your hand,  
And let me all your fortunes understand.

[*Exeunt.*

188. *remember'd*] *rememb'ring* Hanmer. 190, 191. *were*] *are* Dyce conj.  
197. *master*] *masters* F 1.

is a derivative." "Warped" = "distorted" in *King Lear*, III. vi. 56, *Winter's Tale*, I. ii. 365, and *All's Well that Ends Well*, V. iii. 49. Caldecott quotes Golding's Ovid, Bk. ii. (fol. 22b, ed. 1603): "Her handes gan warpe and into pawes ylfavouredly to grow" as a translation of "Curvarique manus et aduncos crescere in ungues." A less probable idea than the effect of frost is that of ruffling into waves.

188. *remember'd not*] Hanmer's emendation is unnecessary. Surely the

meaning is "The sting of the bitter sky is not so keen as the sting felt by one of two friends when the other forgets him,"—a legitimate ellipsis.

193. *limn'd*] painted in colours. Wright quotes *Venus and Adonis*, 290 : "Look when a painter would surpass the life  
In limning out a well-proportion'd steed."

The word is from Fr. *enluminer*, for which Cotgrave gives, among other meanings, "limne."

## ACT III

### SCENE I.—*A room in the palace.*

*Enter DUKE FREDERICK, Lords, and OLIVER.*

- Duke F.* Not see him since? Sir, sir, that cannot be :  
 But were I not the better part made mercy,  
 I should not seek an absent argument  
 Of my revenge, thou present. But look to it :  
 Find out thy brother, wheresoe'er he is ; 5  
 Seek him with candle : bring him dead or living  
 Within this twelvemonth, or turn thou no more  
 To seek a living in our territory.  
 Thy lands and all things that thou dost call thine  
 Worth seizure, do we seize into our hands, 10  
 Till thou canst quit thee by thy brother's mouth  
 Of what we think against thee.
- Oli.* O that your Highness knew my heart in this !  
 I never loved my brother in my life.
- Duke F.* More villain thou. Well, push him out of doors ; 15  
 And let my officers of such a nature  
 Make an extent upon his house and lands :  
 Do this expediently and turn him going. [*Exeunt.*]

*ACT III. . . . Oliver*] As Capell, subs. ; *Actus Tertius, Scena Prima* F 1.  
 1. *see*] *seen* Collier MS. 3. *seek*] *seek* F 1 ; *see* Ff 2-4.

1. *see*] The emendation "seen" is possible, though this continuation of a conversation depends naturally for its grammar upon what has preceded.

2. *better part*] Compare *ante*, 1. iii. 112, "all points," and generally, for the omission of the preposition, Abbott, 202.

3. *argument*] reason for, as in 1. ii. 265, "grounded upon no other *argument*."

6. *candle*] Probably alluding to St. Luke xv. 8 (Steevens).

7. *turn*] return, as in *Richard III.*

iv. iv. 184 : "ere from this war thou turn a conqueror."

10. *seizure . . . seize*] Furness aptly remarks that it is doubtful whether the legal term here is strictly used, since "seizure" can only occur after "forfeiture," which here is dependent upon Oliver's not producing his brother's body.

11. *quit*] acquit. Compare *Henry V.* 11. ii. 166 : "God *quit* you in his mercy."

17. *Make an extent*] "To make an extent of lands is a legal phrase, from

SCENE II.—*The forest.**Enter ORLANDO, with a paper.*

*Orl.* Hang there, my verse, in witness of my love :

And thou, thrice-crowned queen of night, survey  
With thy chaste eye, from thy pale sphere above,  
Thy huntress' name that my full life doth sway.

O Rosalind ! these trees shall be my books 5

And in their barks my thoughts I'll character ;  
That every eye which in this forest looks

Shall see thy virtue witness'd every where.

Run, run, Orlando : carve on every tree

The fair, the chaste, and unexpressive she.

10

[*Exit.**Enter CORIN and TOUCHSTONE.*

*Cor.* And how like you this shepherd's life, Master  
Touchstone ?

*Touch.* Truly, shepherd, in respect of itself, it is a good  
life ; but in respect that it is a shepherd's life, it is

SCENE II. . . . *paper*] As Capell; *Scena Secunda.* *Enter Orlando* Ff.  
2. *thrice-crowned*] Theobald; without hyphen Ff. 11. *Master*] Steevens;  
*M.* Ff 1, 2; *M.* Ff 3, 4.

the words of a writ (*extendi facias*) whereby the sheriff is directed to cause certain lands to be appraised to their full extended value, before he delivers them to the person entitled under a recognisance, etc., in order that it may be certainly known how soon the debt will be paid" (Malone).

18. *expediently*] expeditiously. Compare *Richard II.* i. iv. 39: "*Expedient* manage must be made." *The New Eng. Dict.* quotes only one example outside Shakespeare of this usage: *Digby Mysteries* (c. 1485), ed. 1882, iii. 817: "In ower weyys we be *expedyent*."

## SCENE II.

2. *thrice-crowned queen*] The triple character of the divinity Luna, Diana, Hecate, ruling in the sky, on earth, and in the shades, is referred to. Johnson quotes the lines :—

"Terret, lustrat, agit, Proserpina,  
Luna, Diana,

Ima, superna, feras, sceptro,  
fulgore, sagittis."

Compare also *Midsummer-Night's Dream*, v. i. 391: "By the triple Hecate's team."

4. *huntress*] Compare note *ante*, i. ii. 153, "princess."

4. *my full life doth sway*] Compare *Twelfth Night*, ii. v. 118: "'*M.O.A.I.*' doth sway my life."

6. *character*] to engrave, imprint; to inscribe, write. For the literal use, compare *Sonnet* cviii: "What's in the brain that ink may *character*?" ; for the figurative, *Hamlet*, i. iii. 59:—

"These few precepts in thy mind  
See thou *character*."

10. *unexpressive*] inexpressible. See Abbott, 3, for this use of the active adjectival form for the passive, and compare Milton's use of the word in *Lycidas*, 176, and *Hymn to the Nativity*, 116.

10. *she*] Compare *Twelfth Night*, i. v. 259, "the cruellest *she* alive," and Abbott, 244.

naught, In respect that it is solitary, I like it very 15  
 well; but in respect that it is private, it is a very  
 vile life. Now, in respect it is in the fields, it pleaseth  
 me well; but in respect it is not in the court, it is  
 tedious. As it is a spare life, look you, it fits my  
 humour well; but as there is no more plenty in it, 20  
 it goes against my stomach. Hast any philosophy  
 in thee, shepherd?

*Cor.* No more but that I know the more one sickens, the  
 worse at ease he is; and that he that wants money,  
 means, and content is without three good friends; that 25  
 the property of rain is to wet and fire to burn; that  
 good pasture makes fat sheep, and that a great cause of  
 the night is lack of the sun; that he that hath learn'd  
 no wit by nature nor art may complain of good  
 breeding, or comes of a very dull kindred. 30

*Touch.* Such a one is a natural philosopher. Wast ever  
 in court, shepherd?

*Cor.* No, truly.

*Touch.* Then thou art damn'd.

*Cor.* Nay, I hope. 35

*Touch.* Truly, thou art damn'd, like an ill-roasted egg, all  
 on one side.

*Cor.* For not being at court? Your reason.

*Touch.* Why, if thou never wast at court, thou never saw'st  
 good manners; if thou never saw'st good manners, 40  
 then thy manners must be wicked; and wickedness

21. *Hast*] Pope; *Has't* Ff. 27. *good*] *good* Ff. 29, 30. *good . . . or*] *bad*  
 . . . and Hanmer; *gross . . . or* Warburton. 31, 32. *Such . . . shepherd*]  
 As Pope; Ff divide at *philosopher*. *Wast*] Pope; *was't* Ff, Rowe. 35.  
*hope*.] *hope*—Rowe. 36. *ill-roasted*] without hyphen Ff. *egg*.] Ff; *egg*,  
 Wright.

15. *naught*] *bad*, worthless. Compare Wilson, *Logike* (ed. 1580), 3:  
 "Logike of itself is good, when  
 sophistrie on the other side is *naught*"  
 (*New Eng. Dict.*).

29, 30. *complain of good breeding*]  
 For this construction, compare *ante*, II.  
 iv. 71, "faints for succour," and *Mer-*  
*chant of Venice*, v. i. 306-7:—

"I'll fear no other thing  
 So sore as keeping safe Nerissa's  
 ring,"

where the meanings respectively are,  
 "faints for *lack of succour*," and "*not*  
 keeping safe." So here, the meaning  
 is "complain of the *lack of good breed-*  
*ing*." In the whole passage, Corin

transposes the effects of Nature and of  
 Art; he that has no wit from Art, may  
 complain of lack of education (good  
 breeding), while he that has none from  
 Nature (by heredity), comes of a very  
 dull kindred.

31. *natural*] with a play upon "natural  
 philosopher," an observer of, and  
 reasoner from, the philosophy of nature,  
 and "natural," a fool. Compare *ante*,  
 I. ii. 47.

36, 37. *damn'd . . . side*] Wright's  
 pointing, a comma after "damned,"  
 none after "egg," seems to give the  
 best meaning. "Thou art damned on  
 one side (in never having been at Court)  
 (as an egg is ill-roasted when it is roasted  
 only on one side.)"

is sin, and sin is damnation. Thou art in a parlous state, shepherd.

*Cor.* Not a whit, Touchstone: those that are good manners at the court are as ridiculous in the country 45 as the behaviour of the country is most mockable at the court. You told me you salute not at the court, but you kiss your hands: that courtesy would be uncleanly, if courtiers were shepherds.

*Touch.* Instance briefly; come, instance. 50

*Cor.* Why, we are still handling our ewes, and their fells, you know, are greasy.

*Touch.* Why, do not your courtiers' hands sweat? and is not the grease of a mutton as wholesome as the sweat of a man? Shallow, shallow. A better instance, I 55 say; come.

*Cor.* Besides, our hands are hard.

*Touch.* Your lips will feel them the sooner. Shallow again. A more sounder instance, come.

*Cor.* And they are often tarr'd over with the surgery of 60 our sheep; and would you have us kiss tar? The courtiers' hands are perfumed with civet.

*Touch.* Most shallow man! thou worms-meat, in respect of a good piece of flesh, indeed! Learn of the wise and perpend: civet is of a baser birth than tar, the 65

44. *Touchstone*] Ff; *Mr. Touchstone* Capell; *Master Touchstone* Dyce. 53, 62. *courtiers*] without apostrophe Ff. 54. *a mutton*] *mutton* Ff 2-4, Rowe. 59. *more*] omitted Pope, Hanmer. 63. *shallow man*!] Theobald; *shallow man*: Ff; *shallow, man*: Rowe. *worms-meat*] Rowe; *wormes meate* Ff. 64. *flesh, indeed*!] Theobald; *flesh indeed*: Ff; *flesh—indeed*!—Johnson; *flesh: Indeed*!—Steevens.

42. *parlous*] perilous. Compare *Richard III.* ii. iv. 35, "a *parlous* boy," where the Qq. read "perilous" (Wright). There, however, the meaning is rather "shrewd," as shown by the following words of the Queen: "go to; you are too shrewd." Collier quotes also Day, *Law Tricks* (1608), "A *parlous* youth, sharp and satirical."

48. *but . . . hands*] without kissing your hands. Abbott, 125, quotes *Richard III.* ii. i. 33:—

"Whenever Buckingham doth turn his hate

On you and yours, but with all duteous love

Doth cherish you and yours, God punish me."

51. *fells*] *The New Eng. Dict.* gives

numerous examples showing that this word means both the skin with the hair or wool on, and also the mass of wool itself, when shorn.

54. *a mutton*] Compare *Merchant of Venice*, i. iii. 172: "As flesh of *muttons*, beefs and goats." Cotgrave gives "Mouton: A *Mutton*, a Weather; also, *Mutton*."

63. *worms-meat*] Wright suggests as a source the printer's device in *Vincenzio Saviolo His Practice*: "O *Wormes meate*. O Froath: O Vanitie. Why art thou so insolent?" But the idea is biblical: compare Job xix. 26 and Isaiah lxx. 25.

65. *perpend*] Polonius, Pistol, and Touchstone use this word.

very uncleanly flux of a cat. Mend the instance, shepherd.

*Cor.* You have too courtly a wit for me: I'll rest.

*Touch.* Wilt thou rest damn'd? God help thee, shallow man! God make incision in thee! thou art raw.

*Cor.* Sir, I am a true labourer: I earn that I eat, get that I wear, owe no man hate, envy no man's happiness, glad of other men's good, content with my harm, and the greatest of my pride is to see my ewes graze and my lambs suck.

*Touch.* That is another simple sin in you, to bring the ewes and the rams together and to offer to get your living by the copulation of cattle; to be bawd to a bell-wether, and to betray a she-lamb of a twelve-month to a crooked-pated old cuckoldly ram, out of all reasonable match. If thou be'st not damn'd for this, the devil himself will have no shepherds; I cannot see else how thou shouldst 'scape.

*Cor.* Here comes young Master Ganymede, my new mistress's brother.

*Enter ROSALIND, with a paper, reading.*

*Ros.* From the east to western Ind,

No jewel is like Rosalind.

Her worth, being mounted on the wind,

Through all the world bears Rosalind.

All the pictures fairest lined

Are but black to Rosalind.

Let no face be kept in mind

But the fair of Rosalind.

73. *good*,] F 1 omits comma. 78. *bawd*] a *bawd* Ff 3, 4, Rowe. 84. *Master*] Steevens; *Mr.* F 1; *M.* F 2. 85. *Enter . . . reading*] Capell; *Enter Rosalind* Ff. 86. *western*] *the western* Pope. 90. *lined*] *Linde* Ff 1-3; *Lind* F 4; *limn'd* Johnson. 93. *the fair of*] Ff 1, 2; *the most fair* Ff 3, 4; *the face of* Rowe ii; *the fair face of* Keightley conj.

70. *incision*] The allusion is possibly to the letting of blood, though "raw" may suggest some reference to the art of cooking. Heath suggests the proverbial saying that a silly fellow ought to be "cut for the simples," but unfortunately, gives no parallels.

70. *raw*] inexperienced. Compare *Richard II.* II. iii. 42:—

"My service,  
Such as it is, being tender, raw,  
and young."

86. *east . . . Ind*] from the East Indies to the West. For its pronuncia-

tion compare *Love's Labour's Lost*, IV. iii. 222:—

"savage man of *Inde*, . . .  
Bows not his vassal head and  
strucken blind,"

and Spenser, *Faerie Queene*, I. v. 4:—

"And daintie spices fetch from  
furthest *Ynd*, . . .

And in the wine a solemne oth  
they bynd."

90. *lined*] drawn with lines, delineated.

93. *fair*] beauty. There is no need for emendation. Compare *Sonnet* liii. :—

*Touch.* I'll rhyme you so eight years together, dinners  
and suppers and sleeping hours excepted: it is the 95  
right butter-women's rank to market.

*Ros.* Out, fool!

*Touch.* For a taste:

If a hart do lack a hind,  
Let him seek out Rosalind. 100

If the cat will after kind,

So be sure will Rosalind.

Winter garments must be lined,

So must slender Rosalind.

They that reap must sheaf and bind; 105

Then to cart with Rosalind.

Sweetest nut hath sourest rind,

Such a nut is Rosalind.

He that sweetest rose will find,

Must find love's prick and Rosalind. 110

This is the very false gallop of verses: why do you  
infect yourself with them?

*Ros.* Peace, you dull fool! I found them on a tree.

96. *women's]* *woman's* Johnson. *rank to]* Ff 3, 4; *ranke to* Ff 1, 2; *rate to* Hanmer; *rant at* Greig conj.; *canter to* Cartwright. 103. *Winter]* Ff 3, 4 and edd.; *Wintred* Ff 1, 2. 107. *nut]* *meat* Ff 3, 4.

"And therefore to your *fair* no 79, "rank of Osiers," and Drayton, *The*  
painting set;" *Shepherd's Sirena* (Chorus to song):—

and Rosader's Third Sonnet (in *Rosa-*  
*lynde*), lines 3, 6, 10, 11. See Abbott, 5.

96. *right]* true, perfect, downright.  
Compare *Antony* and *Cleopatra*, iv.  
xii. 28: "a *right* gipsy."

96. *butter-women's rank to market]*  
*rack* (a horse's pace, between trot and  
amble), *canter*, *rate* (with reference to a  
market-woman's flow of language) have  
been suggested in emendation. But  
the original may stand, taking "rank"  
to mean order, if we take it that *Touch-*  
*stone* refers to each scrap of praise,  
ending with the *Rosalind*-tag, seeming  
like one of a succession of *butter-women*  
going to market. "Rack" and "can-  
ter" are supported by the use of ideas of  
riding being applied to the movement  
of verses, as riding-rhyme. Compare  
also *Touchstone's* next remark, "This is  
a very false gallop of verses." Mr. Case  
suggests, however, that as "rank" is,  
strictly speaking, "row," the usual ex-  
planation that *Touchstone* refers to the  
jog-trot movement of the verse, like  
that of a row of *butter-women* going to  
market, is preferable. He quotes iv. iii.

"On thy bank

In a rank

Let thy swans sing her."

101. *cat . . . kind]* Mr. Case refers  
me to Gabriel Harvey, *Letter Book*,  
p. 120 (cited in *Lean's Collectanea*, ii.  
718), where the proverb is, "Cat will  
to kind."

103. *Winter]* White retains the read-  
ing of the first and second folios, citing  
*A Knack to Know a Knave*, "Wint' red  
oxen, fodder'd in their stalls." Wright  
quotes *Sonnet cxxx.*: "roses damask'd,  
red and white," and *Tempest*, v. i. 43:  
"azured vault," though the parallels  
are hardly exact. "Oxen overtaken by  
*winter*," "roses flecked with damask,"  
(?) and "azure painted vault," are  
probably the ideas intended by the par-  
ticipial usages; none of which apply to  
"wintered garments."

111. *false gallop]* Compare *1 Henry*  
*IV.* iii. i. 135: "mincing poetry: 'Tis  
like the forced gait of a shuffling nag,"  
and *Much Ado About Nothing*, iii. iv.  
94:—



*Touch.* Truly, the tree yields bad fruit.

*Ros.* I'll graff it with you, and then I shall graff it with  
a medlar: then it will be the earliest fruit i' the  
country; for you'll be rotten ere you be half ripe,  
and that's the right virtue of a medlar.

*Touch.* You have said; but whether wisely or no let the  
forest judge. 120

*Enter CELIA, with a writing.*

*Ros.* Peace! here comes my sister, reading; stand aside.

*Cel.* [*reads*] Why should this a desert be?

For it is unpeopled? No;  
Tongues I'll hang on every tree,  
That shall civil sayings show: 125

Some how brief the life of man  
Runs his erring pilgrimage,  
That the stretching of a span  
Buckles in his sum of age;

Some of violated vows 130  
'Twixt the souls of friend and friend:

120. *forest*] *forester* Warburton. 122. *reads*] Dyce; omitted Ff. 122, 123.  
*be*? . . . *unpeopled*?] Capell; *be*, . . . *unpeopled*? Ff; *be*? . . . *unpeopled*. Rowe.

"*Beat.* What pace is this that thy  
tongue keeps.

*Marg.* Not a false gallop."

Malone quotes Nashe, *Four Letters Confuted* (p. 202, ed. Grosart): "I would trot a false gallop through the rest of his ragged verses, but that I should retort his rime dogrell aright, I must make my verses (as he doth his) run hobbling like a Brewer's Cart upon the stones, and observe no length in the feete." Hunter also quotes Lafosse, *Dictionnaire Raisonné d'Hippiatrique*, 1776, i. 334: "Galoper faux, se dit du cheval lorsqu'en galopant il lève la jambe gauche de devant la première, car il doit lever la droite la première."

115. *graff*] The older and purer form of "graft," which is due to a confusion with "grafted," the past participle. Shakespeare uses both "graft," *Richard III.* iii. vii. 127, and "grafted," *Macbeth*, iv. iii. 51, as participles (Skeat, s.v.). Compare *Midsummer-Night's Dream*, i. i. 137: "Or else misgrafted in respect of years."

116. *medlar*] Wright quotes, for the pun, *Timon of Athens*, iv. iii. 307:—  
"Apem. Dost hate a medlar?"

*Tim.* Ay, though it look like thee.

*Apem.* An thou hadst hated *med-  
dlers* sooner thou shouldst have  
loved thyself better now."

116. *earliest fruit*] Not in point of time, but because it is "rotten" ere "half ripe."

118. *right*] Compare *ante*, line 96.  
125. *civil sayings*] referring probably to the "grave, solemn" sayings which follow (Steevens). Johnson reads "civil" as pertaining to the custom of towns, as contrasted with the solitary desert; Wright explains, "the sayings or maxims of civilisation." In support of Steevens, compare Dekker, *The Seven Deadly Sinnes* (Arber, i. 13): "In words, is he circumspect; in lookes, grave; in attire, *civill*."

127. *his*] See *ante*, line 162.

127. *erring*] *wandering*. Wright quotes *Hamlet*, i. i. 15: "The extravagant and *erring* spirit," and the Wycliff version of Jude 13, "*erringe sterres*." Compare also *Book of Common Prayer* (*Confession*) for the literal use passing into the figurative: "We have *erred* and strayed from Thy ways, like lost sheep."

128. *span*] Psalm xxxix. 6 (P.B.): "Thou hast made my days as it were a *span* long."

But upon the fairest boughs,  
 Or at every sentence end,  
 Will I Rosalinda write,  
 Teaching all that read to know 135  
 The quintessence of every sprite  
 Heaven would in little show.  
 Therefore Heaven Nature charged  
 That one body should be fill'd  
 With all graces wide-enlarged : 140  
 Nature presently distill'd  
 Helen's cheek, but not her heart,  
Cleopatra's majesty,  
Atalanta's better part,  
Sad Lucretia's modesty. 145  
 Thus Rosalind of many parts  
 By heavenly synod was devised ;  
 Of many faces, eyes and hearts,  
 To have the touches dearest prized.  
 Heaven would that she these gifts should have, 150  
 And I to live and die her slave.

136. *The*] Ff 1, 2; *This* Ff 3, 4. 140. *wide-enlarged*] with hyphen Dyce;  
 without hyphen Ff. 142. *cheek*] *cheeks* Ff 3, 4. *her*] Rowe; *his* Ff.  
 145. *Lucretia's*] F 4; *Lucretia's* F 1.

133. *sentence end*] See Abbott, 217.

136. *quintessence*] According to mediæval philosophy, the soul of the world, a fifth essence above or beside the four elements. "For as the powers of our soule are through the spirit given to the members; so the vertue of the soule of ye world is by the *quintecense* spread over all, for nothing is found in all the world which wanteth the sparke of his vertue" (*Batman uppon Bartholome*, fol. 173a, quoted by Wright).

137. *in little*] Referring either to the microcosm, or to the painting of a portrait in miniature. Steevens quotes *Hamlet*, II. ii. 383: "his picture *in little*."

140. *wide-enlarged*] Mr. Furness would take this to refer to "the magnitude of the graces which heaven had commanded Nature to fill one body." But it rather means "spread abroad," in the persons of Helen, Cleopatra, Atalanta, and Lucretia, and now gathered together in Rosalind.

144. *Atalanta's better part*] See Holland's *Plinia*, xxxv. iii: "Two pictures of lady Atalanta, and Queen

Helena . . . by one and the same hand: both of them are for beauty incomparable, and yet a man may discern the one of them to be a maiden, for her modest and chaste countenance" (*i.e.* Atalanta); and Golding's Ovid (ed. 1603, fol. 128):—

"yet hee  
 More woondred at her beautie, then  
 at swiftnesse of her pace,  
 Her running greatly did augment  
 her beautie and her grace."

Hence her "better part" seems to be beauty and virginity, not "her heels" (Johnson) or "her wit" (Farmer), though the latter view is supported by lines 269, 270: "you have a nimble wit; I think 'twas made of Atalanta's heels." Thus her beauty is contrasted with her "worser part," her cruelty in compassing the death of her suitors.

147. *synod*] Compare *Two Noble Kinsmen*, I. i. 175:—

"her arms,  
 Able to lock Jove from a *synod*."

148. *many faces, eyes and hearts*] A probable reference to the story of Zeusis and the picture of Juno painted by him

*Ros.* O most gentle Jupiter! what tedious homily of love have you wearied your parishioners withal, and never cried "Have patience, good people!"

*Cel.* How now! back, friends! Shepherd, go off a little. Go with him, sirrah. 155

*Touch.* Come, shepherd, let us make an honourable retreat; though not with bag and baggage, yet with scrip and scrippage. [*Exeunt Corin and Touchstone.*]

*Cel.* Didst thou hear these verses? 160

*Ros.* O, yes, I heard them all, and more too; for some of them had in them more feet than the verses would bear.

*Cel.* That's no matter: the feet might bear the verses.

*Ros.* Ay, but the feet were lame and could not bear themselves without the verse and therefore stood lamely in the verse. 165

*Cel.* But didst thou hear without wondering how thy name should be hang'd and carved upon these trees?

*Ros.* I was seven of the nine days out of the wonder before you came; for look here what I found on a palm-tree. I was never so berimed since Pytha- 170

152. *Jupiter*] Ff; *Juniper*! Warburton; *pulpiter* Spedding, Dyce ii, Cambridge edd. 154. *cried*] *cride*, have your parishioners withall, and never cri'de F 2. 155. *back, friends*!] Cambridge edd.; *back friends*: Ff; *back-friends* Theobald; *back friends*? Capell and edd. 159. *Exeunt* . . .] *Exit* Ff. 170. *the wonder*] *wonder* Ff. 2-4. 172. *palm-tree*] *plane-tree* Collier conj.

for the Agrigentines. See Pliny (trans. Holland, xxxv.).

152. *Jupiter*] Spedding's "pulpiter" has been adopted by the Cambridge edd. on the grounds (1) of "Jupiter" not being in italics in the Ff, and (2) of "Jupiter" having no connection with what follows. But proper names are not *always* differentiated from text in the Ff. "Helen," line 142, is in italics (in a quotation), while "Atalanta," "Lucretia," and "Cleopatra" are not; "Jove," line 231, and "Judas," III. iv. 10, 11, are also in Roman. Again, the word is an oath, which Rosalind has used before (*ante*, II. iv. 1), having no reference to the following "you" and "your."

159. *scrip*] Cotgrave gives "Malette de bergier. A shepherd's scrip."

169. *should*] frequent in reported speech. Abbott, 328, quotes George Fox, *Journal* (ed. 1765, p. 43): "The priest of that church raised many wicked slanders upon me: 'That I

rode upon a great black horse, and that I *should* give a fellow money to follow me when I was on my black horse.'" Wright quotes Jonson, *The Fox*, II. i. :—

"*Sir Pol.* . . . a strange thing reported

By some of my lord's followers . . .  
*Per.* What was 't, Sir?

*Sir Pol.* Marry, sir, of a raven that *should* build

In a ship royal of the King's."

Compare also *Henry V.* I. i. 53: "which is a wonder how his grace *should* glean it."

172. *palm-tree*] Not necessarily the goat-willow, the branches of which decorate still the churches on Palm-Sunday, nor the plane-tree (Collier's suggestion), but just a *palm-tree*, quite in place in the Forest of Arden, the flora and fauna of which are gathered from tropical, sub-tropical, and temperate regions.

goras' time, that I was an Irish rat, which I can hardly remember.

*Cel.* Trow you who hat<sup>1</sup> done this?

175

*Ros.* Is it a man?

*Cel.* And a chain that you once wore, about his neck. Change you colour?

*Ros.* I prithee, who?

*Cel.* O Lord, Lord! it is a hard matter for friends to meet, but mountains may be remov'd with earthquakes and so encounter.

*Ros.* Nay, but who is it?

*Cel.* Is it possible?

*Ros.* Nay, I prithee now with most petitionary vehemence, 182 tell me who it is.

*Cel.* O wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that, out of all whooping!

*Ros.* Good my complexion! dost thou think though I am 190 caparison'd like a man I have a doublet and hose in

177. And] *Ay*, and Capell. 178. you] *Ff* 1, 2; *your* *Ff* 3, 4. 179, 185, 193. prithee] *pre'thee* *Ff*; *pray thee* Capell. 189. whooping] Theobald; *hooping* *Ff* 1-3; *hoping* *F* 4. 190. Good my] *Odd's my* Theobald; *Goad my* Jackson conj.; *Hood my* Staunton conj. complexion] *companion* Gould; *coz perplexer* Heath conj. 191. hose] *a hose* *Ff* 2-4.

172, 173. *Pythagoras'*] Compare *Merchant of Venice*, iv. i. 131.

172, 173. *berimed . . . rat*] In *Notes and Queries*, i. vi. 591, the following quotation from Scot, *Discovery of Witchcraft*, occurs: "they will not stick to affirm that they [a kind of Irish witch called 'eye-biters'] can rime either man or beast to death." Steevens quotes Jonson, *Poetaster* (To the Reader): "Rhime them to death, as they do Irish rats," and Malone, *Sidney, Apologie for Poetrie* (ed. Arber, p. 72): "nor to be rimed to death, as is sayd to be done in Ireland."

177. *And a chain*] Wright quotes *Coriolanus*, i. i. 82, and *Cymbeline*, v. iv. 179, in illustration of this ellipsis. It is quite in keeping with the gentle hinting of Celia, since Rosalind knows exactly what she means to suggest.

180-182. *friends . . . encounter*] Compare Lyly, *Mother Bombe*, v. iii.: "Then we foure met, which argued wee were no mountains" (Malone). Tollet quotes Pliny (Holland's trans., ii. 83): "two hills encountred together

charging as it were, and with violence assaulting one another, yea and retiring againe with a most mightie noise."

184. *Is it possible?*] that you will not confess you know who it is?

188, 189. *out . . . whooping*] beyond the capacity of mere exclamation to do justice to. Compare "out of all cry" (*Taming of a Shrew*, sig. C4 verso), quoted by Wright. Both "hoop," the folio reading here and in *Henry V.* ii. ii. 108, and "whoop," were used contemporaneously. Palsgrave (1530) gives "I whoope, I call. *Je huppe . . . Whoope* alowde."

190. *Good my complexion!*] Rosalind has blushed ("Change you colour?" l. 178), and now calls upon her cheeks not to betray her, and turns to Celia for enlightenment. Heath suggests "coz perplexer," Brae, ap. Hudson, "complicator," unnecessarily, since the phrase is merely a little half-petulant outburst, characteristic of Rosalind.

191, 192. *I have . . . disposition*] In disposition not a man, but a woman with all a woman's curiosity.

my disposition? One inch of delay more is a South-  
sea of discovery; I prithee, tell me who is it quickly  
 and speak apace. I would thou couldst stammer  
 that thou mightst pour this conceal'd man out of thy 195  
 mouth, as wine comes out of a narrow-mouth'd  
 bottle, either too much at once, or none at all. I  
 prithee, take the cork out of thy mouth that I may  
 drink thy tidings.

*Cel.* So you may put a man in your belly. 200

*Ros.* Is he of God's making? What manner of man? Is  
 his head worth a hat, or his chin worth a beard?

*Cel.* Nay, he hath but a little beard.

*Ros.* Why, God will send more if the man will be thank-  
 ful: let me stay the growth of his beard, if thou delay 205  
 me not the knowledge of his chin.

*Cel.* It is young Orlando, that tripp'd up the wrestler's heels  
 and your heart, both in an instant.

*Ros.* Nay, but the devil take mocking: speak sad brow,  
 and true maid. 210

*Cel.* I' faith, coz, 'tis he.

*Ros.* Orlando?

*Cel.* Orlando

*Ros.* Alas the day! what shall I do with my doublet and  
 hose? What did he when thou saw'st him? What 215  
 said he? How look'd he? Wherein went he?

192, 193. *South-sea of discovery*] *South-sea off discovery* Theobald; *South-sea.*  
*Discover* Johnson conj.; *South-sea-off* Capell. 193. *who is it?* *who is it?*  
*Hammer*; *who it is* Anon. conj. ap. Cambridge edd. 209, 210. *speak . . .*  
*maid*] As Ff (comma after *brow*); comma after *speak* Rowe. *maid*] *mind*  
 Anon. conj. ap. Cambridge edd.

192, 193. *One inch . . . discovery*  
 The least delay in answering will mean  
 a long voyage of conjecture by me.  
 Theobald's amendment of "of" to  
 "off" will alter this to "The least delay  
 will leave me as far off enlightenment  
 as the South-sea"; Capell's, to "The  
 least delay will mean that enlighten-  
 ment is as far off as the South sea, for  
 a minute will be an age, an inch ten  
 thousand miles." Neither amendment,  
 however, seems necessary, the pregnant  
 thought being really quite obvious.

201. *of God's making*] or his tailors?  
 (Wright). Compare *Twelfth Night*,  
 I. v. 254:—

"Olivia. Look you, sir; such a one  
 I was this present: is't not well  
 done? [*unveiling*].

*Viola.* Excellently done, if God did  
 all."

205. *stay*] wait for. Compare *Hamlet*,  
 v. ii. 24:—

"Not to *stay* the grinding of the axe,  
 My head should be struck off."

209, 210. *sad . . . maid*] For the  
 construction, compare *Henry V.* v. ii.  
 156: "I speak to thee plain soldier," and  
*King John*, II. i. 462: "He speaks  
 plain cannon fire, and smoke, and  
 bounce." For "sad" as equivalent to  
 "sober," see Schmidt, s.v., and for  
 "sad brow," *Much Ado About Nothing*,  
 I. i. 84: "But speak you this with a  
*sad brow*?"

216. *Wherein*] not "whereinto"  
 (Hunter), but "in what clothes."  
 Compare *Twelfth Night*, III. iv. 415:—

What makes he here? Did he ask for me? Where remains he? How parted he with thee? And when shalt thou see him again? Answer me in one word.

*Cel.* You must borrow me Gargantua's mouth first: 'tis a word too great for any mouth of this age's size. To say ay and no to these particulars is more than to answer in a catechism.

*Ros.* But does he know that I am in this forest and in man's apparel? Looks he as freshly as he did the day he wrestled?

*Cel.* It is as easy to count atomies as to resolve the propositions of a lover; but take a taste of my finding him, and relish it with good observance. I found him under a tree, like a dropp'd acorn.

*Ros.* It may well be called Jove's tree, when it drops forth such fruit.

*Cel.* Give me audience, good madam.

*Ros.* Proceed.

*Cel.* There lay he, stretch'd along, like a wounded knight.

*Ros.* Though it be pity to see such a sight, it well becomes the ground.

*Cel.* Cry holla to thy tongue, I prithee; it curvets unseasonably. He was furnish'd like a hunter.

221. *size.* To] Collier; *size, to* Ff; *size:* To Capell. 227. *atomies*] Ff 1, 2; *atomes* Ff 3, 4; *atoms* Rowe. 231, 232. *forth such*] Ff 2-4, Rowe; *forth* F 1; *such* Capell. 238. *thy*] Rowe; *the* Ff.

"And he went Still in this fashion, colour, ornament,"

for the use of "go" as meaning "to be dressed."

217. *makes*] Compare *ante*, i. i. 29.

220. *Gargantua's mouth*] Rabelais was known to the Elizabethans, though not translated in Shakespeare's time. Compare Stationers' Registers, April 6, 1592, *Gargantua his prophesie*, and Dec. 4, 1594, *A booke entituled, the historie of Gargantua* (Wright); also Jonson, *Every Man in His Humour*, II. i.: "your Garagantua breech cannot carry it away so."

227. *atomies*] *motes* in the sunbeams. Compare *Romeo and Juliet*, I. iv. 57 (figuratively for "pigmyes"): "Drawn with a team of little *atomies*," and Markham, *Sir R. Grinville*: "Thicker then in sunne are *Atomies*, Flew

bullets" (*New Eng. Dict.*). Compare also *post*, III. v. 13.

231. *Jove's tree*] the oak. See Vergil, *Georg.* III. 332 (Wright).

231. *drops forth*] Compare *post*, IV. III. 34.

236, 237. *becomes the ground*] the background of "colour'd needlework" (Capell), of a picture (Wright). Staunton quotes *King John*, v. i. 54, in support of the more obvious meaning:—

"Glisten like the god of war,  
When he intendeth to become the field."

For "ground" as "back-ground," compare *Lucrece*, 1074: "My sable ground of sin I will not paint."

238. *holla*] Cotgrave gives "*Holà* (an interjection), *hoé* there, enough, soft, soft, no more of that if you love me." Compare *Othello*, I. II. 56: "*Holla*, stand there!"

*Ros.* O, ominous! he comes to kill my heart. 240

*Cel.* I would sing my song without a burthen: thou bringest me out of tune.

*Ros.* Do you not know I am a woman? when I think, I must speak. Sweet, say on.

*Enter ORLANDO and JAKUES.*

*Cel.* You bring me out. Soft! comes he not here? 245

*Ros.* 'Tis he: slink by, and note him.

*Jaq.* I thank you for your company; but, good faith, I had as lief have been myself alone.

*Orl.* And so had I; but yet, for fashion sake, I thank you too for your society. 250

*Jaq.* God buy you; let's meet as little as we can.

*Orl.* I do desire we may be better strangers.

*Jaq.* I pray you, mar no more trees with writing love-songs in their barks.

*Orl.* I pray you, mar no more of my verses with reading 255 them ill-favouredly.

*Jaq.* Rosalind is your love's name?

*Orl.* Yes, just.

*Jaq.* I do not like her name.

*Orl.* There was no thought of pleasing you when she was 260 christen'd.

*Jaq.* What stature is she of?

*Orl.* Just as high as my heart.

*Jaq.* You are full of pretty answers. Have you not been acquainted with goldsmiths' wives, and conn'd them 265 out of rings?

240. *heart*] Rowe; *hart*, Ff. 244. *Enter*. . .] after line 246 Dyce; after line 245 Cambridge edd. 245. *here* ?] *heere* ? F 1; *neere* F 2; *near* Ff 3, 4. 246.]

*Cel.* and *Ros.* *retire* Theobald. 249, 250.] As Pope; two lines Ff. 251. *buy*] Ff; *b'w'* Rowe; *be wi'* Capell; *be with* Steevens. 255. *more*] Ff 2-4; *moë* F 1; *mo* Malone.

240. *heart*] "hart" in Ff. For this particular quibble, compare *Twelfth Night*, I. i. 17; IV. i. 63; *Julius Cæsar*, III. i. 208.

241. *burthen*] here the undersong, or bass part, the *burdoun* of Chaucer, *Prologue*, line 673; and compare *Lucrece*, 1133:—

"For *burden-wise* I'll hum on Tarquin still,

While thou on Tereus descendant'st better skill."

245. *bring me out*] put me out. Compare *Love's Labour's Lost*, v. ii. 171:

"They do not mark one, and that brings me out."

248. *myself alone*] Abbott suggests that "myself" means "by myself."

258. *just*] just so. Compare *Much Ado About Nothing*, v. i. 164: "'Nay,' said I, 'a good wit.' 'Just,' said she, 'it hurts nobody,' "and *Titus Andronicus*, IV. ii. 24: "Ay, just; a verse in Horace, right, you have it."

265. *conn'd*] learnt by heart. Compare *Julius Cæsar*, IV. iii. 98: "Set in a note-book, learn'd, and conn'd by rote."

266. *rings*] Compare *Hamlet*, III. ii.

*Orl.* Not so ; but I answer you right painted cloth, from whence you have studied your questions.

*Jaq.* You have a nimble wit : I think 'twas made of Atalanta's heels. Will you sit down with me? and 270 we two will rail against our mistress the world, and all our misery.

*Orl.* I will chide no breather in the world but myself, against whom I know most faults.

*Jaq.* The worst fault you have is to be in love. 275

*Orl.* 'Tis a fault I will not change for your best virtue. I am weary of you.

*Jaq.* By my troth, I was seeking for a fool when I found you.

*Orl.* He is drown'd in the brook : look but in, and you 280 shall see him.

*Jaq.* There shall I see mine own figure.

*Orl.* Which I take to be either a fool or a cipher.

*Jaq.* I'll tarry no longer with you : farewell, good Signior Love. 285

*Orl.* I am glad of your departure : adieu, good Monsieur Melancholy [Exit Jaques.]

*Ros.* [Aside to Celia.] I will speak to him like a saucy lackey, and under that habit play the knave with him. Do you hear, forester? 290

*Orl.* Very well ; what would you?

*Ros.* I pray you, what is 't o'clock?

*Orl.* You should ask me what time o' day : there's no clock in the forest.

*Ros.* Then there is no true lover in the forest ; else sighing 295 every minute and groaning every hour would detect the lazy foot of time as well as a clock.

*Orl.* And why not the swift foot of time? had not that been as proper?

*Ros.* By no means, sir : Time travels in divers paces with 300 divers persons. I'll tell you who Time ambles withal,

274. *most*] F 1 ; no Ff 2-4 ; Rowe. 287. *Exit . . .*] Capell ; omitted Ff ; after line 285 Rowe. 287.] *Cel. and Ros. come forward* Theobald. 288. *Aside to Celia*] Capell. 300. *paces*] *places* Ff 3, 4.

162, and *Merchant of Venice*, v. i. 148. For examples, see Arber, *English Garner*, i. 611.

267. *right painted cloth*] For "right" compare *ante*, lines 96, 118. Instead of the more costly tapestry, "painted cloth" was often used for room-hangings. Their subject-matter was often scriptural. Compare *1 Henry IV.* iv. ii. 28 : "Slaves as ragged as Lazarus in

the painted cloth," and *2 Henry IV.* ii. i. 157 : "the story of the Prodigal" (Wright). The speeches proceeding from the mouths of such characters, on labels, are here referred to. For the construction, compare "Speak sad brow and true maid," *ante*, ll. 209, 210.

273. *breather*] a living person. Compare *Sonnet lxxxi.* and *Antony and Cleopatra*, iii. iii. 24.



who Time trots withal, who Time gallops withal, and who he stands still withal.

*Orl.* I prithee, who doth he trot withal?

*Ros.* Marry, he trots hard with a young maid, between the 305  
contract of her marriage and the day it is solemnized :  
if the interim is but a se'nnight, Time's pace is so hard  
that it seems the length of seven year.

*Orl.* Who ambles Time withal?

*Ros.* With a priest that lacks Latin, and a rich man that 310  
hath not the gout; for the one sleeps easily because  
he cannot study, and the other lives merrily because he  
feels no pain; the one lacking the burthen of lean  
and wasteful learning, the other knowing no burthen  
of heavy tedious penury: these Time ambles withal. 315

*Orl.* Who doth he gallop withal?

*Ros.* With a thief to the gallows; for though he go as  
softly as foot can fall, he thinks himself too soon there.

*Orl.* Who stays it still withal?

*Ros.* With lawyers in the vacation; for they sleep between 320  
term and term, and then they perceive not how Time  
moves.

*Orl.* Where dwell you, pretty youth?

*Ros.* With this shepherdess, my sister; here in the skirts  
of the forest, like fringe upon a petticoat. 325

*Orl.* Are you native of this place?

*Ros.* As the cony that you see dwell where she is kindled.

*Orl.* Your accent is something finer than you could pur-  
chase in so removed a dwelling.

304. *who*] *whom* Ff 2-4. *doth he trot*] *ambles Time* Hunter conj. 307.  
*hard*] *ambling* Id. conj. 309. *ambles Time*] *doth he trot* Id. conj. 315.  
*ambles*] *trots* Id. conj. 316, 319. *Who*] F 1; *Whom* Ff 2-4. 319. *stays it*]  
*stands he* Collier MS. 327. *kindled*] *kind-led* Pope.

305. *trots hard*] It is more difficult, and less comfortable both for horse and rider, to trot slowly than to trot fast, hence "trot hard," that is, uneasily, means to trot *slowly*. Compare R. Holme, *Armoury*, ii. 7, p. 150: "Trot, or a Trotting horse, when he sits hard and goes of an uneasy rate." There seems no reason for Hunter's transposition of "amble" and "trot hard." For the idea of the slow progress of time between betrothal and marriage, compare *Much Ado About Nothing*, ii. i. 372: "Time goes on crutches, till love hath all his rites" (Malone).

327. *kindled*] Used solely for the bringing forth of rabbits by the doe.

Skeat quotes *Prompt. Parv.*, p. 275: "Kyndlyn, or brynge forthe yonge kyndelyngis, Feto, effeto." Pope prints "kind-led," i.e. led by kind, with reference to the gregarious habits of rabbits. Here he was misled by the F 4 reading happening to be in two lines, joined by a hyphen.

328, 329. *purchase*] *acquire*. Compare *Tempest*, iv. i. 14:—

"Then, as my gift, and thine own acquisition  
Worthily *purchased*, take my daughter."

329. *removed*] *remote*. Compare *Hamlet*, i. iv. 61: "It waves you to a more *removed* ground."

*Ros.* I have been told so of many: but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man; one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it, and I thank God I am not a woman, to be touch'd with so many giddy offences as he hath generally tax'd their whole sex withal.

*Orl.* Can you remember any of the principal evils that he laid to the charge of women?

*Ros.* There were none principal; they were all like one another as halfpence are, every one fault seeming monstrous till his fellow-fault came to match it.

*Orl.* I prithee, recount some of them.

*Ros.* No, I will not cast away my physic but on those that are sick. There is a man haunts the forest, that abuses our young plants with carving "Rosalind" on their barks; hangs odes upon hawthorns and elegies on brambles; all, forsooth, deifying the name of Rosalind: if I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him.

*Orl.* I am he that is so love-shaked; I pray you, tell me your remedy.

*Ros.* There is none of my uncle's marks upon you: he taught me how to know a man in love; in which case of rushes I am sure you are not prisoner.

334. *lectures*] Ff 3, 4; *lectors* F 1; *lecturs* F 2. 340. *one*] Ff 1, 2; *one's* Ff 3, 4; Rowe. 348. *deifying*] Ff 2-4; *defying* F 1.

332. *courtship*] Both the life of a court, and wooing. Compare *Love's Labour's Lost*, v. ii. 363: "Trim gallants, full of *courtship* and of state."

341. *halfpence*] No halfpence were coined in Elizabeth's reign till 1582-3. . . . They all had the portcullis with a mint-mark, and on the reverse a cross moline with three pellets in each angle, so that in comparison with the great variety in coins of other denominations, then in circulation, there was a propriety in saying "as like one another as halfpence are" (Wright).

349. *fancy-monger*] a dealer in love. For "fancy" in this acceptance, compare *Midsummer-Night's Dream*, II. i. 164, where "fancy-free" = free from love.

351. *quotidian*] intermittent, recurring daily, the *ague* suggested in "love-shaked" of the next line. Compare

"tertian," "quartan," and Mrs. Quickly's absurd "burning *quotidian*-tertian," *Henry V.* II. i. 124. See also Lyly, *Euphues* (Arber, p. 66): "if ever she have ben taken with the fever of fancie, she will help his *ague*, who by a *quotidian* fit is converted into phrensie."

354. *There is . . . marks*] See Abbott, 335.

355, 356. *case of rushes*] A probable reference to the "rush-rings" by which mock-marriages were made. Compare *All's Well that Ends Well*, II. ii. 24, and see Brand, *Popular Antiquities* (Bohn ed., II. p. 107). Mr. Case calls my attention also to the song in D'Avenant's *The Rivals*, Act v.:—

"I'll crown thee with a garland of straw then,  
And I'll marry thee with a rush ring."

*Orl.* What were his marks?

*Ros.* A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not; (but I pardon you for that, for simply your having in beard is a younger brother's revenue :) then your hose should be ungarter'd, your bonnet unbanded, your sleeve unbutton'd, your shoe untied and everything about you demonstrating a careless desolation; but you are no such man; you are rather point-device in your accoutrements as loving yourself than seeming the lover of any other. 360 365

*Orl.* Fair youth, I would I could make thee believe I love.

*Ros.* Me believe it? you may as soon make her that you love believe it; which, I warrant, she is apter to do than to confess she does: that is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired? 370 375

*Orl.* I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

*Ros.* But are you so much in love as your rhymes speak?

*Orl.* Neither rhyme nor reason can express how much. 380

*Ros.* Love is merely a madness; and, I tell you, deserves as well a dark house and a whip as madmen do: and the reason why they are not so punish'd and cured is that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel. 385

*Orl.* Did you ever cure any so?

362. *in*] no Ff 2-4; Rowe, Pope. 367. *point-device*] a point device Ff 3, 4; without hyphen Ff. *accoutrements*] Rowe; *accoutrements* Ff.

358. *blue eye*] As the modern "black eye," a blueness not of, but round the eye. Compare *Tempest*, I. ii. 270, "blue-eyed hag."

358-366.] Compare these marks of the lover with Hamlet's appearance, *Hamlet*, II. i. 78, *et. seq.*, and Polonius' remark on it: "This is the very ecstasy of love," *ib.* 102.

364. *unbanded*] Wright quotes Stubbes, *Anatomie of Abuses* (p. 52, Collier's ed.): "Anothersorth have round crownes, sometimes with one kinde of bande, sometime with another; nowe blacke, nowe white," etc.

367. *point-device*] Fr.: à point devis,

of which the older phrase, "at point device," is a translation. Compare *Love's Labour's Lost*, v. i. 21: "I abhor such fanatical phantasies, such insociable and point-devise companions." Steevens explains "drest with finical nicety."

374. *he*] Compare *ante*, line 10.

382. *a dark house and a whip*] For this contemporary, and even much later treatment of the insane, compare *Twelfth Night*, III. iv. 148: "Come, we'll have him in a dark room, and bound. My niece is already in the belief that he's mad;" and, in the same play, v. i. 350.

*Ros.* Yes, one, and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me: at which time would I, being a moonish youth, grieve, be effeminate, changeable, longing and 390 liking; proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something and for no passion truly anything, as boys and women are for the most part cattle of this colour: would now like him, now loathe him; then entertain him, 395 then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love to a living humour of madness; which was, to forswear the full stream of the world and to live in a nook merely monastic. And thus I cured him; and 400 this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't.

*Orl.* I would not be cured, youth.

*Ros.* I would cure you, if you would but call me Rosalind 405 and come every day to my cote and woo me.

*Orl.* Now, by the faith of my love, I will: tell me where it is.

*Ros.* Go with me to it, and I'll show it you: and by the way you shall tell me where in the forest you live. 410 Will you go?

*Orl.* With all my heart, good youth.

397, 398. *his mad . . . living*] a *mad . . . loving* Johnson conj.; a *dying . . . living* Id. conj. 398. *living humour of madness*] *humour of loving madness* Farmer conj. 402. *clean*] *cleane* F 1; *cleare* F 2; *cleer* F 3; *clear* F 4; Rowe, Capell.

389. *moonish*] explained by the "changeable" following. Compare *Measure for Measure*, III. i. 23:—

"Thou art not certain;

For thy complexion shifts to strange effects,

After the moon."

397. *drave*] Compare Exodus xiv. 25: "And took off their chariot wheels that they *drave* heavily" (Wright).

397, 398. *mad . . . madness*] Johnson proposes, for the sake of balance, "from a dying humour of love," or, as he prefers, "to a loving humour of madness." In support, Walker (*Crit. Exam.* iii. 63) gives instances where "love" in the Ff has been printed "live," and *vice versa*. Whiter sug-

gests that "living" is equivalent to direct, absolute, unequivocal, quoting *Othello*, III. iii. 470: "Give me a living reason she's disloyal." By keeping the Ff reading, the meaning would be, "he passed from a madness of love to a real madness," and the jingle, as Wright remarks, would still be retained.

401. *liver*] In the old physiology, the seat of love. Wright quotes *Tempest*, IV. i. 56:—

"The cold white virgin snow upon my heart

Abates the ardour of my *liver*."

"No very delicate comparison, though produced by Rosalind in her assumed character of a shepherd" (Steevens).

Ros. Nay, you must call me Rosalind. Come, sister, will you go? [Exeunt.]

SCENE III.—*The forest.*

*Enter TOUCHSTONE and AUDREY; JAUQUES behind.*

*Touch.* Come apace, good Audrey: I will fetch up your goats, Audrey. And how, Audrey! am I the man yet? doth my simple feature content you?

*Aud.* Your features! Lord warrant us! what features?

*Touch.* I am here with thee and thy goats, as the most capricious poet, honest Ovid, was amongst the Goths. 5

*Jaq.* [aside] O knowledge ill-inhabited, worse than Jove in a thatch'd house!

*Touch.* When a man's verses cannot be understood, nor a man's good wit seconded with the forward child, understanding, it strikes a man more dead than a great reckoning in a little room. Truly, I would the gods had made thee poetical. 10

*Aud.* I do not know what "poetical" is: is it honest in deed and word? is it a true thing? 15

*Touch.* No, truly; for the truest poetry is the most feigning; and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.

413. *Nay.*] *Nay, nay* F 4.

## SCENE III.

SCENE III. *The forest*] *Scæna Tertia* Ff. *behind*] omitted Ff. 2. *how*] Ff 1, 2; now Ff 3, 4. 4. *features!* . . . *what features?*] *feature!* . . . *what's feature?* Farmer conj. 7, 28, 40. *aside*] Johnson. 12. *reckoning*] *recking* Hanmer. 18. *may*] *it may* Collier (Mason conj.). 17, 18. *what . . . feign*] *what they swear as lovers, they may be said to feign as poets* Johnson conj.

3, 4. *feature . . . features?*] "Feature" means form generally. Compare *Tempest*, III. i. 52, and Spenser, *Faerie Queene*, III. ix: "Which the faire feature of her limbs did hyde." Audrey probably is made to quibble unconsciously on the word. Steevens suggests that "features" = "feats." The joke, if there is one, is probably slender enough.

6. *Goths*] A pun upon Goats, sustained by "capricious." Compare the Qq and Ff reading "moth" for "mote" in *Midsummer-Night's Dream*, v. i. 324, III. i. 165 (?) and *Love's Labour's Lost*, IV. iii. 161.

7. *ill-inhabited*] ill-lodged (Steevens). Abbott, 294, gives examples of these curious participial forms.

8. *thatch'd house*] A reference to the

story of Baucis and Philemon, Ovid, *Metamorphoses*, viii. 630. Compare *Twelfth Night*, II. i. 99:—

"Don Ped. My visor is Philemon's roof; within the house is Jove.

*Hero.* Why, then, your visor should be thatched."

Golding's translation (1567, p. 106) reads: "The rooffe thereof was thatched all with straw and fennish reede."

12. *great . . . room*] The bill of a first-class hotel in a pot-house (Moberly).

14. *honest*] chaste, as in I. ii. 37.

16, 17. *feigning*] For the idea, compare *Twelfth Night*, I. v. 206:—

"*Viola.* Alas, I took great pains to study it, and 'tis poetical.

*Olivia.* It is the more like to be feigned."

*Aud.* Do you wish then that the gods had made me poetical? 20

*Touch.* I do, truly; for thou swear'st to me thou art honest: now, if thou wert a poet, I might have some hope thou didst feign.

*Aud.* Would you not have me honest?

*Touch.* No, truly; unless thou wert hard-favour'd; for honesty coupled to beauty is to have honey a sauce to sugar. 25

*Jaq.* [*aside*] A material fool!

*Aud.* Well, I am not fair; and therefore I pray the gods make me honest. 30

*Touch.* Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish.

*Aud.* I am not a slut, though I thank the gods I am foul.

*Touch.* Well, praised be the gods for thy foulness! slut-tishness may come hereafter. But be it as it may be, I will marry thee, and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promis'd to meet me in this place of the forest and to couple us. 35

*Jaq.* [*aside*] I would fain see this meeting. 40

*Aud.* Well, the gods give us joy!

*Touch.* Amen. A man may, if he were of a fearful heart, stagger in this attempt; for here we have no temple but the wood, no assembly but horn-beasts. But what though? Courage! As horns are odious, they 45

33. *foul*] *full* Tyrwhitt conj.  
horn'd beasts Walker conj.

44. *horn-beasts*] Ff 3, 4; *horne-beasts* Ff 1, 2;

28. *material*] A fool with matter in him; a fool stocked with notions (Johnson).

31. *foul*] not fair-faced. See Schmidt, *s.v.* Caldecott cites Thomas, *Historie of Italye*, 1561, p. 83: "If the maiden be fayre, she is some had, and little money geven with her: if she be foule, they avaunce hir with a better portion."

37. *Sir*] The title (*Dominus*) of the Bachelor of a University. But the title was applied indiscriminately, even, as in this case, to hedge-priests. J. C. Smith, in the Warwick edition, says: "The title was allowed by the Pope to priests who had no degree ('pope's knights' they were called)."

41. *gods give us joy*] Furness quotes Lyly, *Mother Bombie*, v. iii., ed.

Fairholt, vol. ii. p. 138: "*Lucio*. Faith there was a bargaine during life, and the clocke cried, *God give them joy. Prisius*. Villaine! they be married! *Halfeperie*. Nay, I thinke not so. *Sperantus*. Yes, yes! *God give you joy* is a binder!"

43. *stagger*] hesitate. Cotgrave gives: "Hesiter. To doubt, feare, strike, stammer, *stagger* (in opinion)."

44. *horn-beasts*] As in the following lines, the joke is obviously a reference to the hackneyed Elizabethan ornaments of the cuckold. Compare also *post*, iv. i. 55 *et seq.*

45. *what though*] *sc.* it be so? *i.e.* what then? Compare *King John*, i. i. 169: "Madam, by chance but not by truth; *what though*?"

are necessary. It is said, "many a man knows no end of his goods": right; many a man has good horns and knows no end of them. Well, that is the dowry of his wife, 'tis none of his own getting. Horns?—even so—poor men alone? No, no; the noblest deer has them as huge as the rascal. Is the single man therefore blessed? No: as a wall'd town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor; and by how much defence is better than no skill, by so much is a horn more precious than to want.

*Enter SIR OLIVER MARTEXT.*

Here comes Sir Oliver. Sir Oliver Martext, you are well met. Will you dispatch us here under this tree, or shall we go with you to your chapel?

*Sir Oli.* Is there none here to give this woman?

*Touch.* I will not take her on gift of any man.

*Sir Oli.* Truly, she must be given or the marriage is not lawful.

*Jaq.* Proceed, proceed: I'll give her.

*Touch.* Good even, good Master What-ye-call't: how do you, sir? You are very well met: God 'ild you for your last company: I am very glad to see you: even a toy in hand here, sir: nay, pray be cover'd.

*Jaq.* Will you be married, motley?

*Touch.* As the ox hath his bow, sir, the horse his curb,

50. *Horns? . . . alone?*] Theobald and edd.; *hornes, even so poore men alone*: Ff; *Are horns given to poor men alone?* Collier MS., Rolfe; *Horns! never for poor men alone* Singer; *Horns? ever to poor men alone?* Dyce; *Horns are not for poor men alone* Spedding conj. ap. Cambridge edd. 67. *God 'ild*] Theobald; *goddild* F 1; *godild* Ff 2-4.

46. *necessary*] unavoidable. Compare *Sonnet* cviii.: "Nor gives to necessary wrinkles place."

51. *rascal*] Compare Puttenham, *Arte of English Poesy*, 1589, p. 150: "*raskall* is properly the hunter's term given to young deer, leane and out of season."

51-57.] With Touchstone's cynical commendation of married life, contrast *Midsummer-Night's Dream*, I. i. 76 seq., and compare Burton, *Anatomy of Melancholy*, Part III. Sec. ii. Mem. 5, Subs. 3.

55. *defence*] with "skill," an allusion probably to the art of fence.

67. *God 'ild you*] God yield you, i.e. reward you, as in *Antony and Cleopatra*, IV. ii. 33: "And the gods yield you for 't."

69. *toy*] trifle. Compare Bacon, *Essays*, xxxvii., *Of Masques and Triumphs*: "These things are but Toyes, to come among such Serious Observations."

71. *bow*] yoke. Palsgrave gives "Oxbowe that gothe about his necke—collier de beuf."

and the falcon] her bells, so man hath his desires, and as pigeons bill, so wedlock would be nibbling.

*Jaq.* And will you, being a man of your breeding, be married under a bush like a beggar? Get you to church, and have a good priest that can tell you what marriage is; this fellow will but join you together as they join wainscot, then one of you will prove a shrunk panel, and like green timber, warp, warp. 75

*Touch.* [*aside*] I am not in the mind but I were better to be married of him than of another: for he is not like to marry me well; and not being well married, it will be a good excuse hereafter to leave my wife. 80

*Jaq.* Go thou with me, and let me counsel thee.

*Touch.* Come, sweet Audrey: 85

We must be married, or we must live in bawdry.

Farewell, good Master Oliver: not,—

O sweet Oliver,

O brave Oliver,

Leave me not behind thee: 90

but,—

Wind away,

Begone, I say,

I will not to wedding with thee.

[*Exeunt Jaques, Touchstone, and Audrey.*]

*Sir Oli.* 'Tis no matter: ne'er a fantastical knave of them all shall flout me out of my calling. 95  
— [*Exit.*]

72. *her*] Ff 1, 2; *his* Ff 3, 4. *desires*] Ff 1, 2; *desire* Ff 3, 4; Rowe. 80. *aside*] Capell; omitted Ff. 84. *Go . . . thee*] As Pope; two lines Ff; after line 86 Johnson, adding *They whisper*. 87. *Master*] Mr. F 1; M. Ff 2-4; Sir Theobald. 87, 91. *not,— . . . but,—*] included in verse, Capell. 88-94. *O sweet . . . with thee*] As Capell, subs.; Prose, Ff. 90. *behind thee*] Ff; *behi' thee* Steevens (Farmer conj.); *behind thee, pr'ythee* Keightley. 92. *Wind*] *Wend* Johnson conj. 94. *Exeunt . . .*] Capell; omitted Ff. 96. *Exit*] Capell; *Exeunt* Ff.

72. *falcon*] Applied strictly to the female bird, the male being called "tiercel."

80. *not . . . but*] From the negative implied in "but," we may paraphrase "I think I were better to be married," etc. For "I were better," compare *Tempest*, I. ii. 366: "thou'rt best," and see Abbott, 352.

88. *O sweet Oliver*] A scrap of old song. Steevens quotes *Stationers' Registers*, Aug. 6, 1584, a ballad of "O swete Olyver, Leave me not behind thee." "Sweet" seems the common epithet for Oliver; Tyrwhitt quotes Jon-

son, *Underwoods* (lxii. 70): "All the mad Rolands and sweet *Olyvers*."

90. *behind thee*] Farmer proposes "behi' thee," to rhyme with "wedding wi' thee"; Collier, "wedding bind thee."

92. *Wind*] Johnson would read "Wend" for "Wind," needlessly, since the words are cognate. Steevens quotes *Cæsar and Pompey*, 1607: "Winde we then, Antony, with this royal queen"; Dyce, *Gorgious Gallery of Gallant Inventions*, 1578, p. 171: "That doone, away he *windes*, as fire of hell or Vulcan's thunder."



SCENE IV.—*The forest.**Enter ROSALIND and CELIA.**Ros.* Never talk to me, I will weep.*Cel.* Do, I prithee; but yet have the grace to consider.  
that tears do not become a man.*Ros.* But have I not cause to weep?*Cel.* As good cause as one would desire; therefore weep. 5*Ros.* His very hair is of the dissembling colour.*Cel.* Something browner than Judas's: marry, his kisses  
are Judas's own children.*Ros.* I' faith, his hair is of a good colour.*Cel.* An excellent colour: your chestnut was ever the only 10  
colour.*Ros.* And his kissing is as full of sanctity as the touch of  
holy bread.*Cel.* He hath bought a pair of cast lips of Diana: a nun of  
winter's sisterhood kisses not more religiously; the 15  
very ice of chastity is in them.*Ros.* But why did he swear he would come this morning,  
and comes not?

SCENE IV. *The forest*] *Scæna Quarta* Ff; *A cottage in the Forest* Theobald.  
 5-13. *As good . . . holy bread*] *As Pope*; 11 lines Ff. 8. *Judas's*] Ff 3, 4;  
*Judasses* Ff 1, 2. 13. *bread*] *beard* Theobald. 14. *cast*] F 1; *chast* Ff 2-4.  
 15. *winter's*] *Winifred's* Theobald conj.

6. *dissembling colour*] Hunter (*New Illustrations*, etc., i. 350) quotes "*The Shepherd's Calendar*, not Spenser's beautiful poem so entitled, but the medley of moral and natural philosophy, of verse and prose, which, under that title, was a favourite book of the common people in the reigns of the Tudors. 'A man that hath black hair, we are told, and a red beard, signifies to be lecherous, disloyal, a vaunter, and one ought not to trust in him.'"

7. *browner than Judas's*] Tollet quotes Leland's *Collectanea*, v. 295: "painters constantly represented Judas, the traitor, with a red head"; Wright cites Marston, *Insatiate Countess* (ed. Halliwell, iii. 132): "I ever thought by his red beard hee would prove a Judas."

10. *your*] Compare *post*, v. iv. 60.

10. *only*] Compare *ante*, ii. vii. 34.

12. *Ros. And . . . sanctity*] Walker (*Crit. Exam.* iii. 94) proposes:—

"*Ros.* And his kissing—

*Celia.* Is as full . . . bread."

13. *holy bread*] the sacramental wafer. Wright quotes Tyndale, *Obedience of a Christian Man* (Doctrinal Treatises, p. 284, ed. Parker Society): "For no man by sprinkling himself with holy water, and with eating *holy bread*, is more merciful than before." Barron Field (*Shaks. Soc. Papers*, iii. 133) disagrees, but his quotation from the *Articles of Henry VIII.* is not convincing.

14. *cast*] *cast-off*. Compare Jeremiah, xxxviii. 11: "old *cast* clouts and rotten rags." The word remains now both in "*cast-off*" and "*caster*" = a horse rejected as unfit for military purposes. Furness reads "*chaste*," the three last folio readings being "*chast*," objecting to the idea implied in "*cast-off*."

15. *winter's*] Theobald reads "*Winifred's*," "not that there was any real religious order of that denomination, but the legend of St. Winifred tells how she suffered death for her chastity." "*Winter's sisterhood*" means "*unfruitful*," because of their chastity.

*Cel.* Nay, certainly there is no truth in him.

*Ros.* Do you think so?

20

*Cel.* Yes; I think he is not a pick-purse, nor a horse-stealer; but for his verity in love, I do think him as concave as a covered goblet or a worm-eaten nut.

*Ros.* Not true in love?

*Cel.* Yes, when he is in; but I think he is not in.

25

*Ros.* You have heard him swear downright he was.

*Cel.* "Was" is not "is": besides, the oath of a lover is no stronger than the word of a tapster; they are both the confirmer of false reckonings. He attends in the forest on the Duke your father.

30

*Ros.* I met the Duke yesterday, and had much question with him: he ask'd me of what parentage I was; I told him, of as good as he; so he laugh'd and let me go. But what talk we of fathers, when there is such a man as Orlando?

35

*Cel.* O, that's a brave man! he writes brave verses, speaks brave words, swears brave oaths and breaks them bravely, quite traverse, athwart the heart of his lover; as a puisny tilter, that spurs his horse but on one side, breaks his staff like a noble goose: but all's brave that youth mounts and folly guides. Who comes here?

40

*Enter CORIN.*

*Cor.* Mistress and master, you have oft enquired  
After the shepherd that complain'd of love,  
Who you saw sitting by me on the turf

45

27. *a lover*] Ff 2-4; *lover* F 1. 29. *confirmer*] Ff; *confirmers* Pope. 39. *puisny*] Ff; *puny* Capell. 40. *noble goose*] *nose-quill'd goose* Hanmer; *notable goose* Singer; *noble joust* Becket conj. 45. *Who*] F 1; *Whom* Ff 2-4.

23. *covered goblet*] "It is the idea of hollowness, not that of emptiness, that Shakespeare wishes to convey; and a goblet is more completely hollow when covered than when it is not" (M. Mason).

31. *question*] conversation. Compare *ante*, III. ii. 359.

38. *quite traverse*] The idea is taken from the etiquette of tilting; it is more skilful and honourable to break a spear by a direct blow against crest or shield, than to strike a glancing blow that only gets half home, and splits the

spear. Compare *Much Ado About Nothing*, v. i. 139: "Nay, then, give him another staff: this was broke cross." Steevens quotes *Northward Ho*, III. i. p. 189 (ed. Dyce): "melancholie like a tilter, that had broke his staves foul before his mistress"; Nares quotes Scott, *Ivanhoe*, chap. viii., where the action is described in detail.

39. *puisny*] inferior, rather than small in size. Cotgrave has "*Puisné. Punie*, younger, borne after."

44. *complain'd of love*] Compare *ante*, ii. 29, 30, *ante*.

Praising the proud disdainful shepherdess  
That was his mistress.

*Cel.* Well, and what of him?

*Cor.* If you will see a pageant truly play'd  
Between the pale complexion of true love  
And the red glow of scorn and proud disdain, 50  
Go hence a little, and I shall conduct you,  
If you will mark it.

*Ros.* O come, let us remove :

The sight of lovers feedeth those in love. }

Bring us to this sight and you shall say

I'll prove a busy actor in their play.

55

[*Exeunt.*]

SCENE V.—*Another part of the forest.*

*Enter SILVIUS and PHEBE.*

*Sil.* Sweet Phebe, do not scorn me ; do not, Phebe ;  
Say that you love me not, but say not so  
In bitterness. The common executioner,  
Whose heart th' accustom'd sight of death makes hard,  
Falls not the axe upon the humbled neck 5  
But first begs pardon : will you sterner be  
Than he that dies and lives by bloody drops?

54. *Bring us to*] Ff; *Bring us but to* Pope; *Come, bring us to* Capell; *Bring us unto* Malone; *Bring us to see* Jervis.

SCENE V.

SCENE V. . . . forest] As Theobald, subs.; *Scena Quinta* Ff. 1. *not, Phebe;* Rowe; *not Phebe* Ff 1, 2; *not, Phebe*, Ff 3, 4. 7. *dies and lives*] *deals and lives* Theobald; *lives and thrives* Hanmer; *eyes, and lives* Capell; *lives and dies* Collier conj.

48. *pageant*] Mr. Case refers me to Chambers, *The Mediæval Stage*, ii. 137 note, to show that "the derivative sense of scene or episode [as here] is the first to appear in English literature." Mr. Chambers cites Wyclif, *English Works*, E.E.T.S., 206: "he that can best pleie a *pagyn* of the deuyll, syngynge songis of lecherie . . . is holden most merie mon."

54. *Bring . . . say*] For the various attempts to amend the metre, see Textual Notes.

SCENE V.

5. *Falls*] For this transitive sense, compare *Richard III.* v. iii. 135: "Think on me, and *fall* thy edgeless axe," and see Abbott, 291.

7. *dies and lives*] Arrowsmith's quotations (*Notes and Queries*, i. vii. 542) dispose of the various well-meaning attempts recorded in the Textual Notes: Chaucer, *Romaunt of the Rose*, 5790:—

"With sorrow they both *die and live*  
That unto riches her hertes give;"  
and Barclay, *Ship of Fooles* (1570, fol. 6b):—

"He is a fool, and so shall he *dye and live*  
That thinketh him wise, and yet  
can he nothing,"

where "die and live" is equivalent to "live and die," *i.e.* to exist. Thus the executioner's "whole livelihood depends upon his exercising the office of executioner."

*Enter ROSALIND, CELIA, and CORIN, behind.*

*Phe.* I would not be thy executioner :  
 I fly thee, for I would not injure thee.  
 Thou tell'st me there is murder in mine eye : 10  
 'Tis pretty, sure, and very probable  
 That eyes, that are the frail'st and softest things,  
 Who shut their coward gates on atomies,  
 Should be called tyrants, butchers, murderers !  
 Now I do frown on thee with all my heart, 15  
 And if mine eyes can wound, now let them kill thee :  
 Now counterfeit to swoon ; why now fall down ;  
 Or if thou canst not, O, for shame, for shame,  
 Lie not, to say mine eyes are murderers !  
 Now show the wound mine eye hath made in thee : 20  
 Scratch thee but with a pin, and there remains  
 Some scar of it ; lean but upon a rush,  
 The cicatrice and capable impressure,  
 Thy palm some moment keeps ; but now mine eyes,  
 Which I have darted at thee, hurt thee not, 25  
 Nor, I am sure, there is no force in eyes  
 That can do hurt.

*Sil.* O dear Phebe,  
 If ever,—as that ever may be near,—  
 You meet in some fresh cheek the power of fancy,  
 Then shall you know the wounds invisible 30  
 That love's keen arrows make.

*Phe.* But till that time  
 Come not thou near me : and when that time comes,  
 Afflict me with thy mocks, pity me not ;  
 As till that time I shall not pity thee.  
*Ros.* And why, I pray you ? Who might be your mother, 35  
 That you insult, exult, and all at once,

11. *pretty, sure*] Theobald ; Ff omit comma. 22. *but*] omitted F 1. 23. *capable*] Ff ; *palpable* Singer. 29. *meet*] F 1 ; *met* Ff 2-4. 36. *and all at once*] *and rail at once* Theobald ; *and domineer* Hanmer ; *à l'outrecuidance* Forbes conj. ; *and tyrannise* Gould.

13. *atomies*] See III. ii. 227, *ante*.  
 23. *cicatrice*] strictly, the scar left by a wound ; here, a mark. The *New Eng. Dict.* cites no other example of this usage.

23. *capable*] sensible, in a passive sense, perceptible. Compare *Hamlet*, iv. iii. 62 : "His form and cause conjoin'd, preaching to stones, would make them *capable*."

29. *fancy*] love. Compare *ante*, III. ii. 349.

36. *all at once*] Warburton's argument that the reading should be "both at once" or "rail at once" is disposed of by Staunton's quotation from Middleton, *The Changeling*, iv. iii. : "Does love turn fool, run mad, and *all at once*?"

Over the wretched? What though you have no beauty,—

As by my faith, I see no more in you  
Than without candle may go dark to bed,—

Must you be therefore proud and pitiless? 40

Why, what means this? Why do you look on me?

I see no more in you than in the ordinary  
Of nature's sale-work. 'Od's my little life,

I think she means to tangle my eyes too!

No, faith, proud mistress, hope not after it. 45

'Tis not your inky brows, your black silk hair,

Your bugle eyeballs, nor your cheek of cream,

That can entame my spirits to your worship.

You foolish shepherd, wherefore do you follow her,

Like foggy south, puffing with wind and rain? 50

You are a thousand times a properer man

Than she a woman: 'tis such fools as you

That makes the world full of ill-favour'd children:

'Tis not her glass, but you, that flatters her;

And out of you she sees herself more proper 55

Than any of her lineaments can show her.

But, mistress, know yourself: down on your knees,

And thank heaven, fasting, for a good man's love:

For I must tell you friendly in your ear,

37. have no] have Theobald; have some Hanmer; have more Steevens; have  
mo Malone. 44. my] F 1; mine Ff 2-4. 46. black silk] black-silk Capell.  
53. makes] make Pope.

37. have no beauty] Capell remarks that "this 'no beauty' of Phoebe's is the burthen of all Rosalind's speeches, from hence to her exit." A possible reading would be "What though!" (compare ante, III. iii. 45), but I advance this with diffidence. The trend of Rosalind's thought is probably to allow Phebe no beauty at all, and then grudgingly to grant her some small measure of "goodly hue," damning her with faint praise. On the other hand, Rosalind may be mocking all the time, since, as Mr. Smith suggests, Phebe does not take Rosalind's description of her "inky brows" and "black silk hair" as praise; compare lines 129, 130. For this estimation of dark-haired beauties, compare Sonnet cxxvii.

43. sale-work] "what nature makes for general sale and not according to order or pattern" (Wright). Compare Shadwell, *True Widow* (Epilogue): "Our

Poet therefore *Salework* Habits makes" (*New Eng. Dict.*).

47. bugle] "a tube-shaped glass bead, usually black" (*New Eng. Dict.*).

48. entame] to bring into a state of tameness (Abbott). *New Eng. Dict.* gives no other example of the word.

50. foggy south] Compare *Romeo and Juliet*, I. iv. 103, "dew-dropping south," and *Cymbeline*, IV. ii. 349, "spongy south."

51. properer] Compare I. ii. 110, and in this scene, line 114, for "proper" as equivalent to "handsome."

52, 53. 'tis . . . children] Addressed to Silvius, not to Phebe. For the construction compare Abbott, 247. The meaning is: "It is such fools as you that breed ill-favoured children, for you persuade ugly women to regard themselves as beautiful, and then marry them,"

Sell what you can, you are not for all markets : 60  
 Cry the man mercy : love him ; take his offer :  
Foul is most foul, being foul to be a scoffer ;  
 So take her to thee, shepherd : fare you well.

*Phe.* Sweet youth, I pray you, chide a year together :  
 I had rather hear you chide, than this man woo. 65

*Ros.* He's fallen in love with your foulness, and she'll fall  
 in love with my anger. If it be so, as fast as she  
 answers thee with frowning looks, I'll sauce her with  
 bitter words. Why look you so upon me?

*Phe.* For no ill-will I bear you. 70

*Ros.* I pray you, do not fall in love with me,  
 For I am falser than vows made in wine :  
 Besides, I like you not. If you will know my house,  
 'Tis at the tuft of olives here hard by.  
 Will you go, sister? Shepherd, ply her hard. 75  
 Come, sister. Shepherdess, look on him better,  
 And be not proud : though all the world could see,  
 None could be so abused in sight as he.  
 Come, to our flock. [*Exeunt Rosalind, Celia, and Corin.*]

*Phe.* ~~Dead shepherd~~, now I find thy saw of might, 80  
 "Who ever loved, that loved not at first sight?"

*Sil.* Sweet Phebe,—

*Phe.* Ha, what say'st thou, Silvius?

*Sil.* Sweet Phebe, pity me.

*Phe.* Why, I am sorry for thee, gentle Silvius.

*Sil.* Wherever sorrow is, relief would be. 85  
 If you do sorrow at my grief in love,  
 By giving love, your sorrow and my grief  
 Were both extermined.

62. *being foul*] *being found* Warburton. 66-69. *He's . . . me?*] As Pope ;  
 Ff divide at *she'll*, . . . *fast*, . . . *sauce*, . . . *me?* 66. *your*] *her* Hanmer.  
 and *she'll*] To Silvius ; And *she'll* Singer. *she'll*] *you'll* Keightley. 79.  
*Exeunt* . . . ] Exit Ff. 80. *Dead*] F 1 ; *Deed* Ff 2-4 ; '*Deed* Hanmer.  
 87. *love, your sorrow*] Rowe ; *love your sorrow*, Ff.

61. *Cry the man mercy*] Ask him for  
 mercy, or forgiveness for your disdain.  
 A case of the dative without "to."  
 Compare *Merry Wives of Windsor*,  
 III. v. 27 : "I cry you mercy," and  
*Othello*, v. i. 93 : "I cry you gentle  
 pardon."

62. *Foul . . . scoffer*] The two  
 meanings of "foul" are here played  
 upon, "ill-favoured" and "morally  
 evil." The meaning is, "You are doubly  
 bad, being both ugly and a scoffer." For

this construction of the infinitive in  
 "to be a scoffer," compare *ante*, I. i.  
 104, 105.

64. *Sweet youth . . . chide*] Com-  
 pare *Twelfth Night*, III. i. 157 :—

"O what a deal of scorn looks  
 beautiful

In the contempt and anger of his  
 lip!"

80. *Dead shepherd*] Marlowe died  
 1st June, 1593. The line is from *Hero*  
 and *Leander*, 1st Sestiad.

*Phe.* Thou hast my love: is not that neighbourly?

*Sil.* I would have you.

*Phe.* Why that were covetousness. 90

Silvius, the time was that I hated thee,  
And yet it is not that I bear thee love,  
But since that thou canst talk of love so well,  
Thy company, which erst was irksome to me,  
I will endure, and I'll employ thee too : 95  
But do not look for further recompense  
Than thine own gladness that thou art employ'd.

*Sil.* So holy and so perfect is my love,  
And I in such a poverty of grace,  
That I shall think it a most plenteous crop 100  
To glean the broken ears after the man  
That the main harvest reaps: loose now and then  
A scatter'd smile, and that I'll live upon.

*Phe.* Know'st thou the youth that spoke to me erewhile?

*Sil.* Not very well, but I have met him oft ; 105  
And he hath bought the cottage and the bounds  
That the old *carlot* once was master of.

*Phe.* Think not I love him, though I ask for him ;  
'Tis but a peevish boy ; yet he talks well ;  
But what care I for words? yet words do well 110  
When he that speaks them pleases those that hear.  
It is a pretty youth : not very pretty :  
But, sure, he's proud, and yet his pride becomes him :  
He'll make a proper man : the best thing in him  
Is his complexion ; and faster than his tongue 115  
Did make offence, his eye did heal it up.  
He is not very tall ; yet for his years he's tall :  
His leg is but so so ; and yet 'tis well :  
There was a pretty redness in his lip,  
A little ripier and more lusty red 120  
Than that mixt in his cheek ; 'twas just the difference  
Betwixt the constant red and mingled damask.

99. *And I in*] F 1; *And in* F 2; *And* Ff 3, 4; Rowe. *grace*] *grace attend it* Rowe. 102. *loose*] *lose* F 4. 104. *erewhile*] F 4; *yerewhile* Ff 1-3.  
107. *carlot*] *Carlot* (in italics) Ff. 117. *very*] Hammer omits.

107. *carlot*] The carle or churl of 11. iv. 76, of which word it is a diminutive. Steevens was the first to alter the italics of the Ff, indicating a proper name, to Roman type.

109. *peevish*] Cotgrave gives "*Harg-neux*. *Peevish*, wrangling, diverous, overthwart, crosse, waiward, froward,"

and "*Proterve*. Froward, wayward, perverse, curst, snappish, *peevish*."

122. *mingled damask*] Since swords, roses, and fabrics came from Damascus, there may be here an allusion to the damask rose or to damask linen. Steevens considers "*mingled*" as opposed to "*constant*," to mean something

There be some women, Silvius, had they mark'd him  
 In parcels as I did, would have gone near  
 To fall in love with him : but, for my part, 125  
 I love him not, nor hate him not ; and yet  
 I have more cause to hate him than to love him :  
 For what had he to do to chide at me ?  
 He said mine eyes were black, and my hair black ;  
 And, now I am remember'd, scorn'd at me : 130  
 I marvel why I answer'd not again :  
 But that's all one ; omittance is no quittance.  
 I'll write to him a very taunting letter,  
 And thou shalt bear it : wilt thou, Silvius ?

*Sil.* Phebe, with all my heart.

*Phe.* I'll write it straight ; 135  
 'The matter's in my head, and in my heart :  
 I will be bitter with him, and passing short.  
 Go with me, Silvius, [Exeunt.

127. *I have*] Ff 2, 4; *Have* F 1; *Have much* Staunton conj. 137. *and*] Capell omits.

like the modern "shot" fabrics. *The New Eng. Dict.* quotes Lyte, *Dodoens*, vi. i. 655 (1578): "We call them in English Roses of Province, and Damaske Roses. . . . The flowers . . . be of neither redde nor white, but of a mixt colour, betwixt red and white, almost carnation colour." This may possibly

throw some light upon "mingled [mixt] damask."

124. *In parcels*] in particular items, as in *2 Henry IV.* iv. ii. 36: "I sent your grace the *parcels* and particulars of our grief."

130. *I am remember'd*] I remember.



## ACT IV

### SCENE I.—*The forest.*

*Enter ROSALIND, CELIA, and JAQUES.*

*Jaq.* I prithee, pretty youth, let me be better acquainted with you.

*Ros.* They say you are a melancholy fellow.

*Jaq.* I am so ; I do love it better than laughing.

*Ros.* Those that are in extremity of either are abominable fellows, and betray themselves to every modern censure, worse than drunkards. 5

*Jaq.* Why, 'tis good to be sad and say nothing.

*Ros.* Why then, 'tis good to be a post.

*Jaq.* I have neither the scholar's melancholy, which is emulation ; nor the musician's, which is fantastical ; nor the courtier's, which is proud ; nor the soldier's, which is ambitious ; nor the lawyer's, which is politic ; nor the lady's, which is nice ; nor the lover's, which is all these : but it is a melancholy of mine own, 10  
compounded of many simples, extracted from many objects ; and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness. 15

*Ros.* A traveller ! By my faith, you have great reason 20  
to be sad : I fear you have sold your own lands, to see other men's ; then, to have seen much, and to have nothing, is to have rich eyes and poor hands.

*Jaq.* Yes, I have gain'd my experience.

*ACT IV. . . . forest*] Rowe; *Actus Quartus, Scena Prima* Ff. 1. *be*] F 1 omits. 17. *contemplation of my*] Ff 1, 2; *contemplations of* Ff 3, 4. 18. *in which my*] and *which* by Malone. *my*] F 2; *by* F 1. *in*] *is* Steevens.

6. *modern*] Compare II. vii. 155.

14. *nice*] trifling, fastidious.

13. *politic*] a matter of policy ; "from professionally assumed or half-real sympathy with his client" (Moberly). 18. *my*] The "by" of Ff leaves "wraps" without a nominative.

*Ros.* And your experience makes you sad : I had rather 25  
have a fool to make me merry, than experience to  
make me sad ; and to travel for it too !

*Enter ORLANDO.*

*Orl.* Good day and happiness, dear Rosalind !

*Jaq.* Nay, then, God buy you, an you talk in blank verse.

[*Exit.*

*Ros.* Farewell, Monsieur Traveller : look you lisp and wear 30  
strange suits ; disable all the benefits of your own  
country ; be out of love with your nativity, and  
almost chide God for making you that countenance  
you are ; or I will scarce think you have swam in a  
gondola. Why, how now, Orlando, where have you 35  
been all this while ? You a lover ! An you serve  
me such another trick, never come in my sight more.

*Orl.* My fair Rosalind, I come within an hour of my  
promise.

*Ros.* Break an hour's promise in love ! He that will 40  
divide a minute into a thousand parts, and break but  
a part of the thousandth part of a minute in the  
affairs of love, it may be said that Cupid hath clapp'd  
him o' the shoulder, but I'll warrant him heart-  
whole. 45

*Orl.* Pardon me, dear Rosalind.

*Ros.* Nay, an you be so tardy, come no more in my sight :  
I had as lief be woo'd of a snail.

*Orl.* Of a snail ?

*Ros.* Ay, of a snail ; for though he comes slowly, he 50

27. *travel*] Ff 3, 4 ; *travaille* Ff 1, 2. 27. *Enter Orlando*] after line 23 Ff.  
29. *Exit*] F 1 omits. *buy*] Ff ; *b'w'y* Rowe ; *b'wi'* Dyce ; *be wi'* Capell.  
29, 47. *an*] Pope ; and Ff. 35. *gondola*] Pope ; *gundello* Ff ; *gondallo* Rowe ;  
*gondola*. [*Exit Jaques*. Dyce. 42. *thousandth*] Rowe ; *thousand* Ff.

31. *disable*] disparage. Compare  
v. iv. 74, *post*, and *Merchant of*  
*Venice*, ii. vii. 30 : "a weak *disabling*  
of myself."

30-35.] The passage is one of many  
in Elizabethan literature regarding  
the Italian fashions and morals brought  
to England by travellers. Compare  
*Merchant of Venice*, i. ii. 79 : "I think  
he bought his doublet in Italy, his  
round hose in France, his bonnet in  
Germany, and his behaviour every-  
where." Jonson, *The Fox*, iv. i., v. i.,  
gives a good idea of the luxury of

Venice, and of how it was regarded as  
the glass of fashion in manners.

43, 44. *clapp'd . . . shoulder*] Either  
the action of a bailiff when arresting a  
prisoner, for which compare "shoulder-  
clapper," *Comedy of Errors*, iv. ii. 37,  
and *Cymbeline*, v. iii. 78, or the encour-  
aging action of a friend ; compare  
*Love's Labour's Lost*, v. ii. 107 :—

"With that, all laugh'd and *clapp'd*  
*him on the shoulder*,  
Making the bold wag by their  
praises bolder."

carries his house on his head ; a better jointure, I think, than you make a woman : besides, he brings his destiny with him.

*Orl.* What 's that ?<sup>1</sup>

*Ros.* Why, horns, which such as you are fain to be beholding to your wives for : but he comes armed in his fortune, and prevents the slander of his wife. 55

*Orl.* Virtue is no horn-maker ; and my Rosalind is virtuous.

*Ros.* And I am your Rosalind. 60

*Cel.* It pleases him to call you so ; but he hath a Rosalind of a better leer than you.

*Ros.* Come, woo me, woo me ; for now I am in a holiday humour and like enough to consent. What would you say to me now, an I were your very, very Rosalind ? 65

*Orl.* I would kiss before I spoke.

*Ros.* Nay, you were better speak first ; and when you were gravell'd for lack of matter, you might take occasion to kiss. Very good orators, when they are out, they will spit ; and for lovers lacking,—God warn us !—matter, the cleanliest shift is to kiss. 70

*Orl.* How if the kiss be denied ?

*Ros.* Then she puts you to entreaty, and there begins new matter. 75

*Orl.* Who could be out, being before his beloved mistress ?

*Ros.* Marry, that should you, if I were your mistress, or I should think my honesty ranker than my wit.

*Orl.* What, of my suit ?

52. *make*] *can make* Hanmer. 55, 56. *beholding*] *beholden* Pope. 56, 57. *in his*] *against* Anon. conj. ap. Cambridge edd. 62. *leer*] *lure* Becket conj. 65. *an*] Pope ; and Ff. 72. *warn*] *ward* Steevens conj. ; *warr'nt* Anon. conj. ap. Cambridge edd. 78. *think . . . ranker*] *thank . . . rather* Collier MS. 79. *of*] *out of* Collier MS.

57. *prevents*] anticipates, as often.

62. *leer*] M.E. *lere*, the cheek, also the face, complexion, mien, look. Compare "A loveli lady of *lere* ;" *Piers Plowman*, B i. 3 (Skeat).

69. *gravell'd*] at a loss. Cotgrave gives the literal meaning : "*Assablé. Gravelled* ; filled with sand ; also, stucke in, or run on, the sand." Wright quotes Bacon, *Advancement of Learning*, I. vii. 8 : "But when Marcus Philosphus came in, Silenus was *gravelled* and out of countenance."

71. *out*] Compare III. ii. 245.

71, 72. *God warn us !*] God warrant us ! Compare *Midsummer Night's Dream*, v. i. 326, where the old reading is "*warnd*." Schmidt prefers to take "*warn*" as "*guard*" or "*defend*," which is attractive here.

71, 72. *and . . . kiss*] Steevens quotes Burton, *Anatomie of Melancholy*, III. ii. 4, 1 : "And when he hath pumped his wits dry, can say no more, kissing and colling are never out of season."

78. *honesty ranker*] more flourishing than my wit.

*Ros.* Not out of your apparel, and yet out of your suit. 80  
Am not I your Rosalind?

*Orl.* I take some joy to say you are, because I would be talking of her.

*Ros.* Well, in her person, I say I will not have you.

*Orl.* Then in mine own person, I die. 85

*Ros.* No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, videlicet, in a love-cause. Troilus had his brains dash'd out by a Grecian club; yet he did what he could to die before, 90  
and he is one of the patterns of love. Leander, he would have lived many a fair year though Hero had turn'd nun, if it had not been for a hot mid-summer night; for, good youth, he went but forth to wash him in the Hellespont, and being taken with the 95  
cramp was drown'd: and the foolish chroniclers of that age found it was "Hero of Sestos." But these are all lies: men have died from time to time, and worms have eaten them, but not for love.

*Orl.* I would not have my right Rosalind of this mind; 100  
for, I protest, her frown might kill me.

*Ros.* By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition; and ask me what you will, I will grant it.

*Orl.* Then love me, Rosalind. 105

*Ros.* Yes, faith, will I, Fridays and Saturdays and all.

*Orl.* And wilt thou have me?

*Ros.* Ay, and twenty such.

*Orl.* What sayest thou?

*Ros.* Are you not good? 110

*Orl.* I hope so.

*Ros.* Why then, can one desire too much of a good thing?  
Come, sister, you shall be the priest and marry us.

85. *die*] F 1; *doe* Ff 2, 3; *dye* F 4. 89. *brains*] F 1; *braine* Ff 2-4. 95. *him*] omitted Ff 2-4. 96. *chroniclers*] Ff 2-4; *chronoclers* F 1; *coroners* Hanmer. 97. *Sestos*] *Cestos* F 1. 108. *Ay*] omitted Ff 3, 4.

80. *suit*] Compare II. vii. 44.

89-91. *Troilus . . . Leander*] Wright points out that both Troilus's club and Leander's cramp are products of Rosalind's imagination.

96. *chroniclers*] Hanmer's emendation "coroners" is supported by the use of "found," the technical word for bringing in a verdict. Compare

*Hamlet*, v. i. 5: "The crowner hath sat on her, and found it Christian burial." But it is hard to think that the "chronoclers" of the First Folio is a misprint for "coroners," and Halliwell's explanation seems sound, that "found" is "found out, discovered."

106. *Fridays and Saturdays*] Perhaps, "fast days and all."

Give me your hand, Orlando. What do you say,  
sister?

115

*Orl.* Pray thee, marry us.

*Cel.* I cannot say the words.

*Ros.* You must begin, "Will you, Orlando—"

*Cel.* Go to. Will you, Orlando, have to wife this Rosalind?

*Orl.* I will.

120

*Ros.* Ay, but when?

*Orl.* Why now; as fast as she can marry us.

*Ros.* Then you must say, "I take thee, Rosalind, for wife."

*Orl.* I take thee, Rosalind, for wife.

*Ros.* I might ask you for your commission; but I do take  
thee, Orlando, for my husband: there's a girl goes  
before the priest; and certainly a woman's thought  
runs before her actions.

*Orl.* So do all thoughts; they are wing'd.

*Ros.* Now tell me how long you would have her, after you  
have possess'd her?

*Orl.* For ever and a day.

*Ros.* Say "a day," without the "ever." No, no, Orlando;  
men are April when they woo, December when they  
wed: maids are May when they are maids, but the  
sky changes when they are wives. I will be more  
jealous of thee than a Barbary cock-pigeon over his  
hen, more clamorous than a parrot against rain,  
more new-fangled than an ape, more giddy in my  
desires than a monkey: I will weep for nothing,  
like Diana in the fountain, and I will do that when

123. *Ros.] Cel.* Anon. conj. ap. Cambridge edd. 125. *I . . . commission]* As  
one line Ff. *but I] but, I* Capell; *but—I* Malone. 126. *there's]* *There*  
*Farmer; Thus* Lloyd conj.

139. *new-fangled]* Fond of variety  
and novelty. The earlier form is  
"new-fangel," found in Chaucer,  
*Squier's Tale* (10932, ed. Tyrwhitt).  
The -d is a late addition, unnecessary,  
since the -el, -ol is used to form ad-  
jectives indicating agency; hence the  
"fangled" of *Cymbeline*, v. iv. 134.

141. *Diana in the fountain]* Stowe's  
*Survey*, p. 484, ed. 1618: "In the year  
next following [1596] was then set up a  
curious wrought Tabernacle of gray  
Marble, and in the same an Alabaster  
Image of Diana, and water conveyed  
from the Thames, prilling from her  
naked brest for a time, but now decayed"  
(Malone). It is probably idle to adduce  
this passage in evidence of date (Stowe,

in the 1603 ed. remarks also the "decay"  
of the statue), partly because of its  
inappropriateness in detail to the  
"weeping" Diana of the text, partly  
because statues, of Diana or otherwise,  
were, and are, frequently the centrepieces  
of fountains. Compare Drayton, *Rosa-  
mond to Henry II. (England's Heroicall  
Epistles)*, 1605, line 140:—

"Here in the garden wrought by  
curious hands,  
Naked Diana in the fountain  
stands."

Whalley also quotes *The City Match*,  
iii. iii. p. 263 (ed. Dodsley): "Now  
could I cry like any image in a fountain,  
which runs lamentations."

you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.

*Orl.* But will my Rosalind do so?

*Ros.* By my life, she will do as I do.

145

*Orl.* O, but she is wise.

*Ros.* Or else she could not have the wit to do this: the wiser, the waywarder: make the doors upon a woman's wit, and it will out at the casement; shut that, and 'twill out at the key-hole; stop that, 'twill fly with the smoke out at the chimney.

*Orl.* A man that had a wife with such a wit, he might say, "Wit, whither wilt?"

*Ros.* Nay, you might keep that check for it till you met your wife's wit going to your neighbour's bed.

155

*Orl.* And what wit could wit have, to excuse that?

*Ros.* Marry, to say she came to seek you there. You shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool!

*Orl.* For these two hours, Rosalind, I will leave thee.

*Ros.* Alas! dear love, I cannot lack thee two hours.

*Orl.* I must attend the Duke at dinner: by two o'clock I will be with thee again.

165

*Ros.* Ay, go your ways, go your ways; I knew what you would prove: my friends told me as much, and I thought no less: that flattering tongue of yours won me: 'tis but one cast away, and so, come, death! Two o'clock is your hour?

170

*Orl.* Ay, sweet Rosalind.

143. *thou art*] *you are* Rowe. *sleep*] *weep* Theobald conj., Warburton.  
148. *doors*] *doors fast* Rowe. 150. *'twill*] *it will* F14. 153. *wilt*] Ff 3, 4;  
*wilt* Ff 1, 2. 160. *occasion*] *accusation* Hammer; *accusing* Collier MS. 161,  
162. *she will . . . like a fool*] *she'll . . . a fool* Capell conj. 165 *o'*] *a* F 1.

148. *make the doors*] close the doors. 157, 158. *You . . . answer*] Compare  
Compare *Comedy of Errors*, III. i. 93: Chaucer, *Merchant's Tale*, 2265 (ed.  
"The doors are made against you." Pollard), for the vow of Proserpine to

153. "*Wit, whither wilt?*" "This must be some allusion to a story well  
known at that time, though now perhaps  
irretrievable" (Johnson). Stevens

quotes Dekker, *Satiromastix*: see Pearson's Dekker, i. 240: "my sweet *Wit*  
*whether wilt thou?* my delicate Poeticall  
Furie," etc. Compare *ante*, i. ii.

53, 54.  
160. *her husband's occasion*] Staunton  
reads "confusion," but we may para-  
phrase "that cannot make of her fault  
an opportunity to get the better of her  
husband." Johnson explains "repre-  
sent her fault as occasioned by her  
husband."

*Ros.* By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise, or come one 175 minute behind your hour, I will think you the most pathetical break-promise and the most hollow lover and the most unworthy of her you call Rosalind, that may be chosen out of the gross band of the unfaithful : therefore beware my censure and keep 180 your promise.

*Orl.* With no less religion than if thou wert indeed my Rosalind : so adieu.

*Ros.* Well, Time is the old justice that examines all such offenders, and let Time try : adieu. [*Exit Orlando.* 185

*Cel.* You have simply misused our sex in your love-prate : we must have your doublet and hose pluck'd over your head, and show the world what the bird hath done to her own nest.

*Ros.* O coz, coz, coz, my pretty little coz, that thou didst 190 know how many fathoms deep I am in love ! But it cannot be sounded : my affection hath an unknown bottom, like the bay of Portugal.

*Cel.* Or rather, bottomless ; that as fast as you pour affection in, it runs out. 195

*Ros.* No, that same wicked bastard of Venus, that was begot of thought, conceived of spleen and born of

177. *pathetical*] *atheistical* Warburton ; *jesuitical* Grey conj. 185. *try*] *try* you Collier MS. *Exit Orlando*] *Exit* Ff. 195. *it*] in F 1.

173, 174.] Rosalind swears, as Hotspur would have said, "like a comfit-maker's wife." "'Not you, in good sooth,' and 'as true as I live,' and 'as God shall mend me,' and 'as sure as day.'" 1 *Henry IV.* iii. i. 253 (Wright).

177. *pathetical*] It is hardly necessary to define this too closely ; I should suggest that the word has almost a cantforce, like Pistol's "humour," or the modern "awful," or "pitiful." It is a ludicrous usage of Cotgrave's "*Pathetique, Patheticall*," passionate ; persuasive, affection-moving."

184. *old justice*] Steevens quotes *Troilus and Cressida*, iv. v. 225 :—

"that old common arbitrator, Time,  
Will one day end it."

188, 189. *show . . . nest*] Compare *Rosalynde* (Introd., p. xxxii).

193. *bay of Portugal*] Between

Oporto and Cintra the depth of the Atlantic is from 1000 to 1200 fathoms. There is no passage in Hakluyt or Purchas in which, to my knowledge, the phrase is used ; Wright, however, notes that it is still used by sailors, and quotes Edwards, *Life of Raleigh*, ii. 56, for an almost contemporary example.

197. *thought*] melancholy, as in *Antony and Cleopatra*, iv. vi. 35. In his note in the Arden edition of the play, Mr. Case quotes very aptly the "great trowble, *thought*, and hevines" (p. 13), and the "great trowble, sorow, and hevines" (p. 17) of the *Historie of the Arrivall of Edward IV.*, etc. (Camd. Soc., 1838). He quotes also Hall's *Chronicle*, 1548, *passim*, e.g. p. 407 : "whyther ye people would impute her death to the *thought* or sickness," and

madness, that blind rascally boy that abuses every one's eyes because his own are out, let him be judge how deep I am in love. I'll tell thee, Aliena, I 200 cannot be out of the sight of Orlando; I'll go find a shadow, and sigh till he come.

*Cel.* And I'll sleep.

[*Exeunt.*]

## SCENE II.—*The forest.*

*Enter JAQUES, Lords, and foresters.*

*Jaq.* Which is he that killed the deer?

*A Lord.* Sir, it was I.

*Jaq.* Let's present him to the Duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head for a branch of victory. Have you no 5 song, forester, for this purpose?

*For.* Yes, sir.

*Jaq.* Sing it: 'tis no matter how it be in tune, so it make noise enough. [*Music.*]

200. *I'll tell*] *I tell* Cambridge edd. conj.

203. *I'll*] *I'll go* Keightley.

## SCENE II.

SCENE II. . . . foresters.] Rowe, subs.; *Scena Secunda. Enter Jaques and Lords, Forresters.* Ff; *Enter Jaques and Lords, in the habit of foresters.* Steevens. 2. *A Lord.*] Cambridge edd.; *Lord.* Ff; *1. F. Capell*; *1 Lord.* Malone. 7. *For.*] Rowe; *Lord.* Ff; *2. F. Capell*; *2 Lord.* Malone. 9. *Music*] omitted Ff.

*Hamlet*, iv. v. 188: "Thought and affliction, passion, hell itself."

197. *spleen*] Compare Burton, *Anatomy of Melancholy*, i. i. 22: "Melancholy . . . begotten of the more feculent parts of nourishment, and purged from the *spleen*," for the literal meaning, which suggests "spleen" as equivalent to "melancholy." Wright interprets "a sudden impulse of passion, whether of love or hatred." Compare *Julius Cæsar*, iv. iii. 47:—

"You shall digest the venom of your *spleen*,

Though it do split you,"

where Cassius has been complaining of Brutus's "testy humour." Wright quotes *Venus and Adonis*, 907: "A thousand *spleens* bear her a thousand ways," and *1 Henry IV.* v. ii. 19: "A hare-brain'd Hotspur, govern'd by a

*spleen*." Compare also Burton, iii. ii. 3, for the "fits and passions" of lovers. P. A. Robin, *The Old Physiology in English Literature*, 1911, says: "Medical men regarded it as helping to purify the blood manufactured by the liver by secreting the thick and melancholy juices. This melancholy humour or black bile was thought to cause not only melancholy but anger and ill-temper." I have to thank Mr. Case for this last note.

198. *abuses*] Compare *ante*, iii. v. 78.

## SCENE II.

3, 4. *like a Roman conqueror*] Niel quotes Elyot, *The Governour*, 1531, Bk. i. ch. xviii.: "To them which in this huntynge do show moste prowess and actyvyty, a garlande or some other lyke token to be given in sign of victory."



## Song.

- For.* What shall he have that kill'd the deer ? 10  
 His leather skin and horns to wear.  
 Then sing him home.  
 [The rest shall bear this burthen.  
 Take thou no scorn to wear the horn ;  
 It was a crest ere thou wast born :  
 Thy father's father wore it, 15  
 And thy father bore it :  
 The horn, the horn, the lusty horn  
 Is not a thing to laugh to scorn. [Exeunt.

SCENE III.—*The forest.*

Enter ROSALIND and CELIA.

*Ros.* How say you now ? Is it not past two o'clock ? and here much Orlando !

*Cel.* I warrant you, with pure love and troubled brain, he hath ta'en his bow and arrows and is gone forth to sleep. Look, who comes here ? 5

Enter SILVIUS.

*Sil.* My errand is to you, fair youth ;  
 My gentle Phebe bid me give you this :  
 I know not the contents ; but, as I guess

*Song.] Musicke, Song. Ff. 10. For.] omitted Ff. 12. Then sing him home.] Vide note infra. 12, 13. Then . . . scorn.] As one line, Theobald. 13. the horn] the horn, the horn. Theobald; the horn, the lusty horn. Capell. 16. thy] My own, Hanmer; Ay, and thy or Ay, and his Capell conj. 17. The] All. The Malone.*

## SCENE III.

*SCENE III. The forest.] The same. Capell. 1-5. How . . . here ?] As Pope ; 5 lines Ff, dividing at clock . . . Orlando . . . brain . . . forth . . . here ? 1. o'clock] Theobald; a clock Ff. 1, 2. and . . . Orlando] Ff; I wonder much Orlando is not here Pope; and how much Orlando comes ? Capell; and here's much Orlando ! Steevens ; and here's no Orlando Ritson conj. 4. ta'en] Rowe; t'ane Ff 1-3; ta'ne F 4. 5. Enter . . .] after brain, line 3, Ff. 7. bid] did bid F 1. 8. know] knew Ff 2-4.*

11. leather skin] Compare Rosalynde (Introd., p. xxxiii).

12. The rest . . . burthen] Theobald was the first to read this as a stage direction; in the Ff it is printed in continuation of "Then sing him home," which in turn is regarded as a stage direction by Collier and others. Capell remodelled the whole song for two voices, antiphonal and in unison, with a chorus, unnecessarily. For other proposed emendations, see Textual

Notes. For the music, see Furness, p. 230.

12. burthen] Compare ante, III ii. 241. Here, in the extended meaning of "chorus."

## SCENE III.

2. much Orlando] ironically. Compare Jonson, *Every Man in His Humour*, iv. iv. p. 117 (ed. Gifford): "Much wench, or much son !"

By the stern brow and waspish action  
Which she did use as she was writing of it, 10  
It bears an angry tenour : pardon me ;  
I am but as a guiltless messenger.

*Ros.* Patience herself would startle at this letter  
And play the swaggerer ; bear this, bear all :  
She says I am not fair, that I lack manners ; 15  
She calls me proud, and that she could not love me  
Were man as rare as phoenix. 'Od's my will,  
Her love is not the hare that I do hunt :  
Why writes she so to me? well, shepherd, well ;  
This is a letter of your own device. 20

*Sil.* No, I protest, I know not the contents :  
Phebe did write it.

*Ros.* Come, come, you are a fool,  
And turn'd into the extremity of love.  
I saw her hand : she has a leathern hand,  
A freestone coloured hand ; I verily did think 25  
That her old gloves were on, but 'twas her hands :  
She has a huswife's hand ; but that's no matter :  
I say she never did invent this letter ;  
This is a man's invention, and his hand.

*Sil.* Sure, it is hers. 30

*Ros.* Why, 'tis a boisterous and a cruel style,  
A style for challengers ; why, she defies me,  
Like Turk to Christian : women's gentle brain  
Could not drop forth such giant-rude invention,  
Such Ethiope words, blacker in their effect 35  
Than in their countenance. Will you hear the letter?

*Sil.* So please you, for I never heard it yet ;  
Yet heard too much of Phebe's cruelty.

*Ros.* She Phebes me : mark how the tyrant writes. [*Reads.*  
Art thou god to shepherd turn'd 40

11. *tenour*] Theobald; *tenure* Fl. 18. *do*] *did* Ff 2-4. 23. *turn'd into the*  
*turned in the* or *turn'd so in the* Capell conj. *the extremity*] *th' extremity*  
Pope. 26. *on*] *one* Ff 2, 3. 33. *women's*] Ff; *woman's* Rowe. 39, 44.  
*Reads*] *Read* Ff.

17. *rare as phoenix*] Compare "head-turned" and paraphrases "Come, come, you're a simpleton, and the violence of your love has turn'd your head." Wright explains "brought into" and cites *Twelfth Night*, II. v. 224, *Two Gentlemen of Verona*, IV. iv. 67, and *Tempest*, I. ii. 64, for examples of this usage.

23. *turn'd into*] Capell interprets

- That a maiden's heart hath burn'd ?  
 Can a woman rail thus ?  
*Sil.* Call you this railing ?  
*Ros.* [*reads*] Why, thy godhead laid apart,  
 Warr'st thou with a woman's heart ? 45  
 Did you ever hear such railing ?  
 Whiles the eyes of man did woo me,  
 That could do no vengeance to me.  
 Meaning me a beast.  
 If the scorn of your bright eyne 50  
 Have power to raise such love in mine,  
 Alack, in me what strange effect  
 Would they work in mild aspect !  
 Whiles you chid me, I did love ;  
 How then might your prayers move ? 55  
 He that brings this love to thee  
 Little knows this love in me :  
 And by him seal up thy mind ;  
 Whether that thy youth and kind  
 Will the faithful offer take 60  
 Of me and all that I can make ;  
 Or else by him my love deny,  
 And then I 'll study how to die.  
*Sil.* Call you this chiding ?  
*Cel.* Alas, poor shepherd ! 65  
*Ros.* Do you pity him ? no, he deserves no pity. Will  
 thou love such a woman ? What, to make thee an  
 instrument, and play false strains upon thee ! not to  
 be endured. Well, go your way to her, for I see love  
 hath made thee a tame snake, and say this to her : 70  
 that if she love me, I charge her to love thee ; if she  
 will not, I will never have her, unless thou intreat for

45. *Warr'st*] *Wast* F 4.    57. *this*] *that* Rowe ii.    68. *strains*] F 1; *strings*  
 F1 2-4.

48. *vengeance*] mischief.

50. *eyne*] Compare *Antony and Cleopatra*, II. vii. 121, where the form is used to rhyme with "vine": in Spenser, too, the word is generally used for the sake of rhyme. But in *Lucrece*, 1230, this is not so.

53. *aspect*] In probable continuation of the idea of "stars" in "bright eyne," "aspect" has an astrological significance, meaning the favourable

("mild") or unfavourable ("scorn") influence of the planets. See Schmidt, *s.v.*, for several examples.

58. *And . . . mind*] Send by Silvius a sealed letter in reply.

59. *kind*] nature, as often.

70. *snake*] Cotgrave, quoted by Furness, gives "*Haire . . . a wretched or miserable fellow; a poore snake.*" A term of contempt, frequent in the dramatists.

her. If you be a true lover, hence, and not a word ;  
for here comes more company. [*Exit Silvius.*]

*Enter OLIVER.*

- Oli.* Good morrow, fair ones : pray you, if you know, 75  
Where in the purlieu of this forest stands  
A sheep-cote fenced about with olive-trees ?
- Cel.* West of this place, down in the neighbour bottom :  
The rank of osiers by the murmuring stream  
Left on your right hand, brings you to the place. 80  
But at this hour the house doth keep itself ;  
There's none within.
- Oli.* If that an eye may profit by a tongue,  
Then should I know you by description ;  
Such garments and such years : "The boy is fair, 85  
Of female favour, and bestows himself  
Like a ripe sister : the woman low,  
And browner than her brother." Are not you  
The owner of the house I did enquire for ?
- Cel.* It is no boast, being ask'd, to say we are. 90
- Oli.* Orlando doth commend him to you both,  
And to that youth he calls his Rosalind  
He sends this bloody napkin. Are you he ?

80. *brings*] F 1; *bring* Ff 2-4. 85-88. "*The boy . . . brother*" Theobald ; without quotation marks Ff. 86. *and*] *but* Lettsom conj. 87. *ripe sister*] *ripe forester* Lettsom conj. *the*] F 1; *but the* Ff 2-4. 89. *owner*] *owners* Capell conj.

75. *fair ones*] Wright proposes "fair one" as Celia is apparently the only woman present. This is supported by the fact that Celia, not Rosalind, answers.

76. *purlieu*] Reed quotes Manwood's *Treatise on the Forest Laws*, chap. xx. : "*Purlieu . . . is a certain territorie of ground adjoining unto the forest, meared and bounded with immoveable marks, meeres, and boundaries: which territories of ground was also forest.*"

78. *bottom*] Wright quotes Zechariah i. 8: "the myrtle trees that were in the bottom." Compare also Milton, *Paradise Regained*, ii. 289: "Only in a bottom saw a pleasant grove." The word is still found in rural place-names, for a valley or dale. Compare "Four-mile bottom," etc.

79. *rank*] row; see note on III. ii. 96.

86. *favour*] appearance, not resemblance. Compare *Macbeth*, i. v. 73: "To alter *favour* ever is to fear."

86. *bestows*] comports himself. See Schmidt, s.v.

87. *ripe sister*] the Ff reading. Lettsom reads "a right forester," attractively, though with some violence. Wright explains "that Rosalind, though in male attire and acting the part of a brother, was in her behaviour to Celia more like an elder sister." Lettsom's change has the doubtful merit of making the line decasyllabic. But, as in many lines containing a strong pause, the pause after *sister* is equivalent to a syllable. Compare *Macbeth*, iv. i. 122: "Horrible sight. Now I see 'tis true," and *Antony and Cleopatra*, iv. i. 14: "Enough to fetch him in. See it done."

93. *napkin*] handkerchief, as shown by line 97. Compare also *Othello*, III. iii. 290, and *ib.* line 434, for both "napkin" and "handkerchief" used for the same piece of linen.

*Ros.* I am : what must we understand by this ?

*Oli.* Some of my shame, if you will know of me 95  
What man I am, and how, and why, and where  
This handkercher was stain'd.

*Cel.* I pray you tell it.

*Oli.* When last the young Orlando parted from you,  
He left a promise to return again 100  
Within an hour, and pacing through the forest,  
Chewing the food of sweet and bitter fancy,  
Lo, what befell ! he threw his eye aside,  
And mark what object did present itself :  
Under an oak, whose boughs were moss'd with age 105  
And high top bald with dry antiquity,  
A wretched ragged man, o'ergrown with hair,  
Lay sleeping on his back : about his neck  
A green and gilded snake had wreath'd itself,  
Who with her head nimble in threats approach'd 110  
The opening of his mouth ; but suddenly,  
Seeing Orlando, it unlink'd itself,  
And with indented glides did slip away  
Into a bush : under which bush's shade  
A lioness, with udders all drawn dry 115  
Lay couching head on ground, with catlike watch,  
When that the sleeping man should stir ; for 'tis  
The royal disposition of that beast  
To prey on nothing that does seem as dead :  
This seen, Orlando did approach the man 120  
And found it was his brother, his elder brother.

97. *handkercher*] Ff; *handkerchief* Rowe. 101. *an hour*] *two hours* Hammer. 102. *food*] *cud* Staunton. 105. *oak*] Pope; *old oake* Ff. 114. *which*] F 1; *whose* Ff 2-4.

102. *sweet and bitter fancy*] Capell quotes *Rosalynde* (Introd., p. xi). The idea is a commonplace (*fancy* = love. Compare *ante*, III. ii. 349).

105. *an oak*] Pope was the first to omit "old" of the Ff.

113. *indented*] zig-zag. Compare 1 *Henry IV.* III. i. 104: "It shall not wind with such a deep *indent*," and *Venus and Adonis*, 703-4 (of a hare):—

"Then shalt thou see the dew-beddabbed wretch,  
Turn and return, *indenting* with the way."

115. *with udders . . . dry*] Compare *King Lear*, III. i. 12:—

"The cub-drawn bear would couch,

The lion and the belly-pinched wolf,"  
and *Arden of Feversham*, II. ii. p. 37 (ed. Bullen):—

"The starven Lyones,  
When she is dry suckt of her eager young."

117. *should*] Compare *ante*, III. i. 169.

119. *To . . . dead*] Grey quotes Holland's Pliny (Bk. VIII. chap. xvi.): "The lion alone of all wilde beasts, is gentle to those that humble themselves to him, and will not touch any such upon their submission, but spareth what creature soever lieth prostrate before him." See also *Rosalynde* (Introd., p. xxxiii).

- Cel.* O, I have heard him speak of that same brother ;  
And he did render him the most unnatural  
That liv'd amongst men.
- Oli.* And well he might so do,  
For well I know he was unnatural. 125
- Ros.* But to Orlando : did he leave him there  
Food to the suck'd and hungry lioness ?
- Oli.* Twice did he turn his back, and purposed so ;  
But kindness, nobler ever than revenge,  
And nature, stronger than his just occasion, 130  
Made him give battle to the lioness,  
Who quickly fell before him, in which hurtling  
From miserable slumber I awaked.
- Cel.* Are you his brother ?
- Ros.* Was 't you he rescued ?
- Cel.* Was 't you that did so oft contrive to kill him ? 135
- Oli.* 'Twas I ; but 'tis not I : I do not shame  
To tell you what I was, since my conversion  
So sweetly tastes, being the thing I am.
- Ros.* But for the bloody napkin ?
- Oli.* By and by.  
When from the first to last betwixt us two 140  
Tears our recountments had most kindly bathed,  
As, how I came into that desert place ;  
In brief, he led me to the gentle Duke,  
Who gave me fresh array and entertainment,  
Committing me unto my brother's love ; 145  
Who led me instantly into his cave,  
There stripp'd himself, and here upon his arm  
The lioness had torn some flesh away,  
Which all this while had bled ; and now he fainted  
And cried, in fainting, upon Rosalind. 150  
Brief, I recover'd him, bound up his wound,

124. amongst] Ff; 'mongst Rowe; among Rolfe. 134. Was't] Ff; Was it  
Theobald. rescued] rescu'd Ff. 142. As . . .] Vide note. As, how]  
Steevens; As how Ff. 143. In] I F I.

123. render] describe. Compare 11. i. 6. Capell and Malone suspect  
Cymbeline, III. iv. 153 :— the omission of a line or lines after  
this.

" Report should render him hourly  
to your ear

As truly as he moves."

132. hurtling] confusion, tumult.  
Cotgrave gives "*Hurteller*. To tram-  
ple on with the feet." Compare  
*Julius Caesar*, II. ii. 22 : "The noise of  
battle *hurtled* in the air."

142. As] for instance. Compare *ante*,

151. recover'd] restored ; the transi-  
tive use of the word, which appears in  
line 161 as intransitive. Compare *Tem-  
pest*, II. ii. 97 : "If all the wine in my  
bottle will *recover* him, I will help his  
ague," and Spenser, *Faerie Queene*, VI.  
xi. 22 : "they to life *recovered* her at  
last."

And, after some small space, being strong at heart,  
 He sent me hither, stranger as I am,  
 To tell this story, that you might excuse  
 His broken promise, and to give this napkin, 155  
 Dyed in his blood, unto the shepherd youth  
 That he in sport doth call his Rosalind.

[*Rosalind swoons.*

*Cel.* Why, how now, Ganymede! sweet Ganymede!

*Oli.* Many will swoon when they do look on blood.

*Cel.* There is more in it. Cousin Ganymede! 160

*Oli.* Look, he recovers.

*Ros.* I would I were at home.

*Cel.* We'll lead you thither.

I pray you, will you take him by the arm?

*Oli.* Be of good cheer, youth: you a man! you lack a 165  
 man's heart.

*Ros.* I do so, I confess it. Ah, sirrah, a body would think  
 this was well counterfeited! I pray you, tell your  
 brother how well I counterfeited. Heigh-ho!

*Oli.* This is not counterfeit: there is too great testimony  
 in your complexion that it was a passion of earnest. 170

*Ros.* Counterfeit, I assure you.

*Oli.* Well then, take a good heart and counterfeit to be a  
 man.

*Ros.* So I do: but, i' faith, I should have been a woman  
 by right. 175

*Cel.* Come, you look paler and paler: pray you, draw  
 homewards. Good sir, go with us.

*Oli.* That will I, for I must bear answer back  
 How you excuse my brother, Rosalind.

*Ros.* I shall devise something: but, I pray you, commend 180  
 my counterfeiting to him. Will you go? [*Exeunt.*

156. *his*] *this* F 1. 157. *Rosalind swoons*] Pope, subs.; omitted Ff.  
 160. *more in it*] Ff 1, 2; *no more in it* Ff 3, 4; *There is no more in't* Pope.  
 162. *I would*] *Would* Pope. 163. *will you*] omitted Ff 3, 4. 164-166. *Be*  
*... confess it*] As Pope; Ff divide at . . . *man!* . . . *heart* . . . *it.* 166.  
*sirrah*] *sir* Pope. 170. *a passion*] *passion* Ff 2-4.

160. *Cousin Ganymede!*] Johnson explains his reading "*Cousin—Ganymede!*" by supposing that Celia forgets "*Rosalind's* character and disguise, and calls out *cousin*, then recollects herself, and says *Ganymede*." *Cousin* is occasionally used as a term of address, as in Cornwall to-day.

166. *sirrah*] Used not only to inferiors, but to superiors or equals. Compare *1 Henry IV.* i. ii. 199 (Poins to Prince Hal), *Romeo and Juliet*, i. v. 31 (Capulet to guest).

## ACT V

### SCENE I.—*The forest.*

*Enter TOUCHSTONE and AUDREY.*

*Touch.* We shall find a time, Audrey; patience, gentle Audrey.

*Aud.* Faith, the priest was good enough, for all the old gentleman's saying.

*Touch.* A most wicked Sir Oliver, Audrey, a most vile Martext. But, Audrey, there is a youth here in the forest lays claim to you. 5

*Aud.* Ay, I know who 'tis: he hath no interest in me in the world: here comes the man you mean.

*Touch.* It is meat and drink to me to see a clown: by my troth, we that have good wits have much to answer for: we shall be flouting, we cannot hold. 10

*Enter WILLIAM.*

*Will.* Good even, Audrey.

*Aud.* God ye good even, William.

*Will.* And good even to you, sir. 15

*Touch.* Good even, gentle friend. Cover thy head, cover thy head; nay, prithee, be cover'd. How old are you, friend?

*Will.* Five and twenty, sir.

*Touch.* A ripe age. Is thy name William? 20

*Will.* William, sir.

*Touch.* A fair name. Wast born i' the forest here?

*ACT V. SCENE I. The Forest.] Rowe. 12. Enter . . .] after line 9 F  
14. ye] give ye] Johnson.*

10. *meat and drink]* This common proverbial phrase is found in *Merry Wives of Windsor*, i. i. 306: "That's meat and drink to me, now."

12. *shall . . . flouting]* For "shall" as equivalent to "must," compare *ante*, i. i. 120, and Schmidt, *s.v.*; and for "flouting" compare iii. iii. 96.

14. *God . . . even]* The "Godden and "Godgigoden" of the Qq and I readings of *Romeo and Juliet*, i. ii. 5



*Will.* Ay, sir, I thank God.

*Touch.* "Thank God"; a good answer. Art rich?

*Will.* Faith, sir, so so.

25

*Touch.* "So so" is good, very good, very excellent good; and yet it is not; it is but so so. Art thou wise?

*Will.* Ay sir, I have a pretty wit.

*Touch.* Why, thou say'st well. I do now remember a saying, "The fool doth think he is wise, but the wise man knows himself to be a fool." The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby, that grapes were made to eat, and lips to open. You do love this maid?

35

*Will.* I do, sir.

*Touch.* Give me your hand. Art thou learned?

*Will.* No, sir.

*Touch.* Then learn this of me: to have, is to have; for it is a figure in rhetoric, that drink being pour'd out of a cup into a glass, by filling the one, doth empty the other; for all your writers do consent that ipse is he: now, you are not ipse, for I am he.

40

*Will.* Which he, sir?

*Touch.* He, sir, that must marry this woman. Therefore, you clown, abandon,—which is in the vulgar leave,—the society,—which in the boorish is company,—of this female,—which in the common is woman; which together is, abandon the society of this female, or, clown, thou perishest; or, to thy better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage: I will deal in poison with thee, or in bastinado, or in steel; I will bandy with thee in faction,

50

30, 31. *wise man*] Rowe; *wiseman* Ff. 38. *sir*] *sit* F 1.

53, 54. *bastinado*] an English variation of French "*bastonnade*," which Cotgrave translates, "*bastonadœ*; a banging, or beating with a cudgell," and Italian "*bastonato*," for which Florio gives "a *bastonado*, or cudgell blow" (Wright).

54. *bandy*] to beat to and fro, to contend (Skeat). Its etymology explains the double usage; German *band*, a band or tie; *bande*, a crew or gang, gives French *bander*, to contend. Cotgrave gives "*bander*, to bind, fasten with

strings; also to bandie, at tennis," and "*Se bandre contre*, to bandie or oppose himself against, with his whole power; or to join in league with each other against." Shakespeare uses the older meaning in *Romeo and Juliet*, II. v. 14:—

"My words would *bandy* her to my sweet love,

And his to me:"

the secondary in *Titus Andronicus*, I. i. 313: "One fit to *bandy* with thy lawless sons." *New Eng. Dict.* cites

I will o'er-run thee with policy; I will kill thee a hundred and fifty ways, therefore tremble, and depart. 55

*Aud.* Do, good William.

*Will.* God rest you merry, sir.

[*Exit.*

*Enter* CORIN.

*Cor.* Our master and mistress seeks you; come, away, 60  
away!

*Touch.* Trip, Audrey! trip, Audrey! I attend, I attend.

[*Exeunt.*

## SCENE II.—*The forest.*

*Enter* ORLANDO and OLIVER.

*Orl.* Is it possible on so little acquaintance you should like her? that, but seeing, you should love her? and loving woo? and wooing, she should grant? And will you persevere to enjoy her?

*Oli.* Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting; but say with me, I love Aliena; say with her that she loves me; consent with both that we may enjoy each other: it shall be to your good; for my father's house and all the 10

55. *policy*] Ff 2-4; *police* F 1. 59. *merry, sir.*] Rowe; *merry sir.* Ff. 60.  
*seeks*] Ff 3, 4; *seekes* Ff 1, 2; *seek* Rowe.

## SCENE II.

4. *persever*] Ff 1, 2; *persevere* Ff 3, 4. 7. *nor her*] Rowe; *nor* Ff.

Nashe, *Pierce Penilesse*, 15b: "They may make Ruffians hall of Hell, and there bandy balles of Brimstone at one another's head."

55. *policy*] underhand methods or stratagems, an extension of the word's significance of "statecraft," for which compare *Henry V.* i. ii. 220, and Spenser, *Faerie Queene*, ii. x. 39:—

"the chiefe dominion

By strength was wielded without  
*pollicy*."

For the extended meaning here, compare *Coriolanus*, iii. ii. 42:—

"Honour and *policy*, like unsever'd friends,

I' the war do grow together."

59. *God . . . merry*] Compare *Antony and Cleopatra*, i. i. 63, "Rest you happy," and *Romeo and Juliet*, i. ii. 65, "Rest you merry," for the abbreviated form. Jonson, *Bartholomew Fair*, iv. iv., has "sit you merry."

## SCENE II.

4. *persever*] The contemporary spelling, accented on the second syllable. In *King Lear*, iii. v. 23, the Ff read "persever," the Qq "persevere." This, according to Schmidt, is Shakespeare's only variation from the older spelling.  
7. *her*] Rowe's interpolation.

revenue that was old Sir Rowland's will I estate upon you, and here live and die a shepherd.

*Orl.* You have my 'consent. Let your wedding be to-morrow: thither will I invite the Duke and all's contented followers. Go you and prepare Aliena; for 15  
look you, here comes my Rosalind.

*Enter ROSALIND.*

*Ros.* God save you, brother.

*Oli.* And you, fair sister. [*Exit.*

*Ros.* O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf! 20

*Orl.* It is my arm.

*Ros.* I thought thy heart had been wounded by the claws of a lion.

*Orl.* Wounded it is, but by the eyes of a lady.

*Ros.* Did your brother tell you how I counterfeited to swoon, when he shew'd me your handkercher? 25

*Orl.* Ay, and greater wonders than that.

*Ros.* O, I know where you are: nay, 'tis true: there was never a thing so sudden, but the fight of two rams, and Cæsar's thrasonical brag of "I came, saw, and overcame": for your brother and my sister no sooner met, but they look'd; no sooner look'd, but they lov'd; no sooner lov'd, but they sigh'd; no sooner sigh'd but they ask'd one another the reason; no sooner knew the reason, but they sought the 35

13-16. *You . . . Rosalind*] As Pope; Ff divide at *consent* . . . *I . . . followers* . . . *you . . . Rosalind*. 16. *Enter* . . .] Dyce; after line 12 Ff; in line 15 Collier. 14. *all's*] Ff; *all his* Pope. 18. *And you*] *And you, and your* Johnson conj. *Oli.*] *Orl.* Ff 3, 4. *Exit*] Capell; omitted Ff. 26. *swoon*] Rowe; *sound* Ff 1-3; *swoond* F 4. *handkercher*] Ff 1-3; *handkerchief* F 4. 31. *overcame*] Ff 2-4; *overcome* F 1.

11, 12. *estate upon*] Compare *Tempest*, iv. i. 85:—

"And some donation freely to estate  
On the blest lovers,"

and *Midsummer-Night's Dream*, i. i. 98: "I do estate unto Demetrius."

18. *fair sister*] Johnson proposes to read "and your fair sister," i.e. Celia. White explains that Celia has divulged the secret to Oliver; Wright, that Oliver, still in ignorance of Ganymede's sex, enters into Orlando's humour of regarding the supposed man as a woman, and his Rosalind. The former is perhaps a refinement, the latter may be supported by iv. iii. 179.

28. *I know . . . are*] I know to

what you refer. Compare *King Lear*, iv. vi. 148: "O, ho, are you there with me?" i.e. "you understand what I mean?"

30, 31. *thrasonical . . . overcame*] Compare *Love's Labour's Lost*, v. i. 14, for "thrasonical," from Thraso the boaster in Terence's *Eunuch*. Halliwell quotes Stanyhurst's Virgil (1582, p. 143, ed. Arber), "a loftye Thrasonical huf snuffe." Compare also *Cymbeline*, iii. i. 23: "his brag Of 'Came' and 'saw' and 'overcame,'" and *2 Henry IV.* iv. iii. 45: "I may justly say, with the hook-nosed fellow of Rome, 'I came, saw, and overcame.'"

remedy : and in these degrees have they made a pair of stairs to marriage which they will climb incontinent, or else be incontinent before marriage : they are in the very wrath of love, and they will together ; clubs cannot part them.

40

*Orl.* They shall be married to-morrow, and I will bid the Duke to the nuptial. But, O, how bitter a thing it is to look into happiness through another man's eyes ! By so much the more shall I to-morrow be at the height of heart-heaviness, by how much I shall think my brother happy, in having what he wishes for.

45

*Ros.* Why then, to-morrow I cannot serve your turn for Rosalind ?

*Orl.* I can live no longer by thinking.

50

*Ros.* I will weary you then no longer by idle talking. Know of me, then, for now I speak to some purpose, that I know you are a gentleman of good conceit : I speak not this that you should bear a good opinion of my knowledge, insomuch I say I know you are ; neither do I labour for a greater esteem than may in some measure draw a little belief from you, to do yourself good and not to grace me. Believe then, if you please, that I can do strange things : I have, since I was three year old, conversed with a magician, most profound in his art, and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena,

55

60

55. *I say*] in parentheses Ff. *I know you*] Ff; *I know what you* Rowe.  
60. *year*] F 3; *yeare* Ff 1, 2; *years* F 4. 63. *cries it*] *crieth* Capell conj.

37. *incontinent*] immediately.

39. *clubs*] the weapons, and the cry, of the London apprentices in their frequent wrangles. Originally it was the cry to part the combatants. Compare *Titus Andronicus*, II. i. 37: "*Clubs, clubs!* these lovers will not keep the peace"; *Romeo and Juliet*, I. i. 80: "*Clubs, bills, and partisans! strike! beat them down.*" Mason quotes *Henry VIII.* v. iv. 53: "I missed the meteor once, and hit that woman; who cried out '*Clubs!*' when I might see from far some forty truncheoners draw to her succour."

42. *nuptial*] Both the singular and plural forms are used by Shakespeare, the difference being generally in

Ff and Qq readings. See Schmidt, s.v.

53. *conceit*] hardly of "good extraction, or birth" (Schmidt), but rather of "good intelligence or mental capacity" (Wright). Rosalind tells Orlando that he has intelligence enough to understand her magic. Compare *Lucrece*, 701:—  
"O, deeper sin than bottomless  
*conceit*

Can comprehend in still imagination,"

and Spenser, *Faerie Queene*, VI. xii. 16: "her conceptful mind."

58. *grace*] Compare I. i. 140.

62, 63. *gesture*] bearing. Compare *Othello*, IV. i. 88: "I say, but mark his *gesture*."

shall you marry her : I know into what straights of  
fortune she is driven, and it is not impossible to me, 65  
if it appear not inconvenient to you, to set her before  
your eyes to-morrow, human as she is, and without  
any danger.

*Orl.* Speak'st thou in sober meanings?

*Ros.* By my life, I do ; which I tender dearly, though I 70  
say I am a magician. Therefore put you in your  
best array ; bid your friends ; for if you will be  
married to-morrow, you shall ; and to Rosalind, if  
you will.

*Enter SILVIUS and PHEBE.*

Look, here comes a lover of mine, and a lover of hers. 75

*Phe.* Youth, you have done me much ungentleness,  
To show the letter that I writ to you.

*Ros.* I care not if I have : it is my study  
To seem spiteful and ungentle to you :  
You are there followed by a faithful shepherd ; 80  
Look upon him, love him ; he worships you.

*Phe.* Good shepherd, tell this youth what 'tis to love.

*Sil.* It is to be all made of sighs and tears ;  
And so am I for Phebe.

*Phe.* And I for Ganymede. 85

*Orl.* And I for Rosalind.

*Ros.* And I for no woman.

*Sil.* It is to be all made of faith and service ;  
And so am I for Phebe.

*Phe.* And I for Ganymede. 90

*Orl.* And I for Rosalind.

*Ros.* And I for no woman.

*Sil.* It is to be all made of fantasy,  
All made of passion, and all made of wishes ;

64. *shall you*] Ff 1, 2 ; *you shall* Ff 3, 4.  
Ff 3, 4. 93. *all made*] *made all* Rowe.

83. *all made*] Ff 1, 2 ; *made all*

70. *which . . . dearly*] Referring, not to the Act of 1 James 1 ch. 12, since *As You Like It* was entered in 1600, but to 5 Elizabeth, ch. 16 : "An Act agaynst Conjuracons, Inchantmentes and Witchcraftes." Three grades of witchcraft were punishable by this Act: (1) witchcraft causing death, for which the penalty was death without benefit

of clergy; (2) witchcraft with the object of causing bodily harm, punished, the first offence by one year's imprisonment and pillory, the second by death; and (3) witchcraft to discover treasure or to provoke unlawful love; for the first offence, one year's imprisonment and pillory, for the second, imprisonment for life and forfeiture of goods.

All adoration, duty, and observance, 95  
 All humbleness, all patience, and impatience,  
 All purity, all trial, all observance;  
 And so am I for Phebe.

*Phe.* And so am I for Ganymede.

*Orl.* And so am I for Rosalind. 100

*Ros.* And so am I for no woman.

*Phe.* If this be so, why blame you me to love you?

*Sil.* If this be so, why blame you me to love you?

*Orl.* If this be so, why blame you me to love you?

*Ros.* Who do you speak to, "Why blame you me to love 105  
 you"?

*Orl.* To her that is not here, nor doth not hear.

*Ros.* Pray you, no more of this; 'tis like the howling of  
 Irish wolves against the moon. [*To Sil.*] I will  
 help you, if I can: [*To Phe.*] I would love you, if I 110  
 could. To-morrow meet me all together. [*To Phe.*]  
 I will marry you, if ever I marry woman, and I'll  
 be married to-morrow: [*To Orl.*] I will satisfy you,  
 if ever I satisfied man, and you shall be married to-  
 morrow: [*To Sil.*] I will content you, if what pleases 115  
 you contents you, and you shall be married to-  
 morrow. [*To Orl.*] As you love Rosalind, meet:  
 [*To Sil.*] as you love Phebe, meet: and as I love no  
 woman, I'll meet. So, fare you well: I have left  
 you commands. 120

*Sil.* I'll not fail, if I live.

*Phe.* Nor I.

*Orl.* Nor I.

[*Exeunt.*

95. *observance*] Ff; (*obsorbance* F 2); *obedience* Collier MS. 97. *observance*] Ff; *obedience* Malone conj.; *obeisance* Ritson conj.; *perseverance* Heath conj.; *endurance* Harness conj.; *deservance* Nicholson conj. 105. *Who . . . to*] Rowe; *Why . . . too* Ff; *Whom . . . to* Singer. 109, 110, 111, 113, 115, 117, 118. *Stage directions*] Pope; omitted Ff. 114. *satisfied*] *satisfy* Douce. 121-123. *I'll . . . I*] As Ff; one line Reed.

95. *observance*] respect. Wright aptly quotes Tyndale's version "gave him reverence" for Mark vi. 20: "Herod feared John, knowing that he was a just and holy man and observed him."

97. *observance*] This is obviously corrupt; the only course is a choice between emendations, "obedience," "endurance," "deservance," "perseverance".

102. *to love*] Compare i. i. 104, 105: "have died to stay behind," and Abbott, 356, for this use of the infinitive.

105. *Who . . . to*] Rowe's emendation seems necessary, in view of Orlando's words in reply.

109. *Irish wolves*] Compare Spenser, *Present State of Ireland* (Globe ed. p. 634): "Also the Scythians sayd, that they were once every yeare turned into wolves, and soe it is written of the Irish." Compare *Midsummer-Night's Dream*, v. i. 379: "And the wolf be howls the moon," and Spenser, *Faerie Queene*, i. v. 37: "And hungry wolves continually did howle."

SCENE III.—*The forest.**Enter TOUCHSTONE and AUDREY.*

*Touch.* To-morrow is the joyful day, Audrey ; to-morrow will we be married.

*Aud.* I do desire it with all my heart ; and I hope it is no dishonest desire, to desire to be a woman of the world. Here come two of the banish'd Duke's pages. 5

*Enter two pages.*

*First Page.* Well met, honest gentleman.

*Touch.* By my troth, well met. Come, sit, sit, and a song.

*Sec. Page.* We are for you : sit i' the middle.

*First Page.* Shall we clap into 't roundly, without hawking or spitting, or saying we are hoarse, which are the 10 only prologues to a bad voice?

*Sec. Page.* I' faith, i' faith ; and both in tune, like two gipsies on a horse.

*Song.*

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino, 15  
That o'er the green cornfield did pass  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding, ding :  
Sweet lovers love the spring.

10, 11. *the only*] *only the* Capell conj.; *your only* Grant White. 17.  
*only*] omitted Rowe. *ring*] *rang* Ff; *Spring* Rowe; *rank* Steevens; *range* Whiter conj.

4. *dishonest*] immodest, as "honest" = chaste, *ante*, i. ii. 37, and III. iii. 14.

4, 5. *woman . . . world*] a married woman. Compare *Much Ado About Nothing*, II. i. 331: "Thus goes every one to the world but I, and I am sunburnt; I may sit in a corner and cry heigh-ho for a husband."

9. *clap into 't*] to begin briskly. Compare *Measure for Measure*, IV. iii. 43: "Truly, sir, I would desire you to *clap into* your prayers: for, look you, the warrant's come."

9. *roundly*] straightforwardly. Compare *Troilus and Cressida*, III. ii. 161: "And fell so *roundly* to a large confession," and note there in *Arden Shakespeare*.

11. *only*] For this transposition compare *ante*, i. ii. 179; *Much Ado About Nothing*, IV. i. 323: "Men are *only* turned into tongue," and Book of Common Prayer, *Communion of the Sick*, last line of concluding rubric, "Upon special request of the diseased, the

Minister may *only* communicate with him."

13. *Song*] The music to this, reprinted by Furness, is found in a MS. preserved in the Advocates' Library, Edinburgh. This MS. changes the folio order of the verses, the second becoming the fourth, and this change has been adopted by most editors from Johnson onwards. Roffe (*Handbook of Shakespeare Music*) suggests a setting of the song as a duet for the two pages, with Touchstone as Chorus, quoting the second page's remark "sit i' the middle," in support.

15. *With . . . nonino*] Wright quotes Coverdale's *Preface to Ghostly Psalms* (*Remains*, p. 537, ed. Parker Soc.): "And if women, sitting at their rocks, or spinning at their wheels, had none other songs to pass their time withal . . . they should be better occupied than with *hey nony nony, hey trolly trolly*, and such like phantasies."

17. *ring time*] the time aptest for

Between the acres of the rye, 20  
 With a hey, and a ho, and a hey nonino,  
 These pretty country folks would lie,  
 In spring time, *etc.*

This carol they began that hour,  
 With a hey, and a ho, and a hey nonino, 25  
 How that a life was but a flower  
 In spring time, *etc.*

And therefore take the present time,  
 With a hey, and a ho, and a hey nonino,  
 For love is crowned with the prime 30  
 In spring time, *etc.*

*Touch.* Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untuneable.

*First Page.* You are deceived, sir: we kept time, we lost 35  
 not our time.

*Touch.* By my troth, yes; I count it but time lost to hear such a foolish song. God buy you; and God mend your voices! Come, Audrey. [*Exeunt.*]

#### SCENE IV.—*The forest.*

*Enter DUKE senior, AMIENS, JAQUES, ORLANDO, OLIVER, and CELIA.*

*Duke S.* Dost thou believe, Orlando, that the boy Can do all this that he hath promised?

*Orl.* I sometimes do believe, and sometimes do not; As those that fear they hope, and know they fear.

24. *This]* Ff 1, 2; *The* Ff 3, 4. 26. *a]* *our* Hanmer. 28-31. *And . . . time]* Johnson; after line 19 Ff. 33. *untuneable]* *untimeable* Theobald. 38. *buy]* *b'w' you* Rowe.

#### SCENE IV.

4. *that fear]* *that think* Hanmer. *fear . . . fear]* *fear their hap . . . their fear* Warburton; *fear with hope, and hope with fear* Johnson conj.; *fear, they hope, and now they fear* Id. conj.; *fear their hope, and know their fear* Capell; *feign they hope, and know they fear* Blackstone conj.; *fear, then hope; and know, then fear* Musgrave conj.; *fearing hope, and hoping fear* Mason conj.

marriage (Steevens). Whiter suggests that the Fi "rang time" means "range-time," the time for straying or ranging about.

33. *untuneable]* Theobald, forgetting that Touchstone is the speaker, changed this to "untimeable." The page misunderstands him in order to give him an opening for another joke (Wright). This note disposes of much

discussion concerning the likeness in an Elizabethan MS. of "time" and "tune," the inappropriateness of "untimeable" with "note," and the identity of "untuneable" and "untimeable" in Elizabethan music.

#### SCENE IV.

4. *As . . . fear . . . fear]* As those who are so diffident that they even



*Enter ROSALIND, SILVIUS, and PHEBE.*

*Ros.* Patience once more, whiles our compact is urged : 5

You say, if I bring in your Rosalind,  
You will bestow her on Orlando here?

*Duke S.* That would I, had I kingdoms to give with her.

*Ros.* And you say you will have her, when I bring her?

*Orl.* That would I, were I of all kingdoms king. 10

*Ros.* You say, you'll marry me, if I be willing?

*Phe.* That will I, should I die the hour after.

*Ros.* But if you do refuse to marry me,  
You'll give yourself to this most faithful shepherd?

*Phe.* So is the bargain. 15

*Ros.* You say, that you'll have Phebe, if she will?

*Sil.* Though to have her and death were both one thing.

*Ros.* I have promised to make all this matter even.

Keep you your word, O Duke, to give your daughter;  
You yours, Orlando, to receive his daughter: 20

Keep you your word, Phebe, that you'll marry me,  
Or else refusing me, to wed this shepherd:

Keep your word, Silvius, that you'll marry her,

If she refuse me: and from hence I go,

To make these doubts all even. 25

*[Exeunt Rosalind and Celia.]*

*Duke S.* I do remember in this shepherd boy  
Some lively touches of my daughter's favour.

*Orl.* My lord, the first time that I ever saw him  
Methought he was a brother to your daughter:

But, my good lord, this boy is forest-born, 30

And hath been tutor'd in the rudiments

Of many desperate studies by his uncle,

Whom he reports to be a great magician,

Obscur'd in the circle of this forest.

5. urged] heard Collier MS. 21. you] Ff; omitted Rowe. 25. even]  
even—even so Collier MS. 33. Whom] Ff 1, 2; Who Ff 3, 4.

hope fearfully, and are only certain that they fear (Wright). For conjectured emendations, see Textual Notes. There may be a play upon "fear" and "hope," such as is found in Boswell's quotation from Puttenham (Arber's ed. p. 263) in illustration of *Antony and Cleopatra*, II. i. 38: "[The Tanner of Tamworth] was afraid he should be punished for it, [and] said thus with a certain rude repentance: *I hope I shall be hanged to-morrow.* For [I feare

me] *I shall be hanged*, whereat the King laughed a good, not only to see the Tanner's vaine feare, but also to heare his ill-shapen terme."

5. compact] See Abbott, 490, for many examples of this accentuation.

18. even] Compare *post*, line 25. Steevens quotes *Measure for Measure*, III. i. 41: "Yet death we fear, that makes these odds all even."

27. favour] Compare IV. iii. 86, *ante*.

*Enter TOUCHSTONE and AUDREY.*

*Jaq.* There is, sure, another flood toward, and these 35  
couples are coming to the ark. Here comes a pair  
of very strange beasts, which in all tongues are call'd  
fools.

*Touch.* Salutation and greeting to you all!

*Jaq.* Good my lord, bid him welcome: this is the motley- 40  
minded gentleman that I have so often met in the  
forest: he hath been a courtier, he swears.

*Touch.* If any man doubt that, let him put me to my  
purgation. I have trod a measure; I have flatter'd  
a lady; I have been politic with my friend, smooth 45  
with mine enemy; I have undone three tailors; I  
have had four quarrels, and like to have fought one.

*Jaq.* And how was that ta'en up?

*Touch.* Faith, we met, and found the quarrel was upon 50  
the seventh cause.

*Jaq.* How seventh cause? Good my lord, like this fellow.

*Duke S.* I like him very well.

*Touch.* God 'ild you, sir; I desire you of the like. I press  
in here, sir, amongst the rest of the country copu-  
latives, to swear, and to forswear, according as 55  
marriage binds and blood breaks: a poor virgin, sir,  
an ill-favour'd thing, sir, but mine own; a poor  
humour of mine, sir, to take that that no man else  
will: rich honesty dwells like a miser, sir, in a poor  
house; as your pearl in your foul oyster. 60

*Duke S.* By my faith, he is very swift and sententious.

34. *Enter . . .*] after line 33 Ff. 37. *very strange*] *unclean* Warburton. 56.  
*binds . . . breaks*] *bids . . . bids break* Warburton. 60. *foul*] omitted Ff 3, 4.

35. *toward*] at hand. Compare *Mid-summer-Night's Dream*, III. i. 81:  
"What, a play toward!" and *Hamlet*,  
v. ii. 375: "O proud Death, what feast  
is *toward* in thine eternal cell?"

37. *strange*] Warburton reads "unclean," because the unclean beasts  
went two by two, the clean seven by  
seven, into the Ark!

44. *purgation*] See note, I. iii. 49.

44. *measure*] A slow stately dance.  
Compare *Much Ado About Nothing*,  
II. i. 80: "The wedding mannerly  
modest, as a *measure*, full of state and  
ancientry." Reed quotes Sir John  
Davies, *Orchestra*:—

"Yet all the feet wherein these  
*measures* go,

Are only spondees, solemn, grave  
and slow."

*Touchstone*, by saying he has "trod a  
*measure*," means that he is acquainted  
with the court.

45. *politic*] underhand, cunning, as  
in *Timon of Athens*, III. iii. 29: "The  
devil knew not what he did when he  
made man *politic*." Compare *ante*, IV.  
i. 13, and v. i. 55.

48. *ta'en up*] made up. Compare  
*Othello*, I. iii. 173: "*Take up* this  
mangled matter at the best."

50. *seventh cause*] See note, line 66.

53. *God 'ild you*] See note, III. iii. 67.

54, 55. *copulatives*] those wishing to  
marry. For this force of *-ive* in ad-  
jectives, see note on III. ii. 10.

*Touch.* According to the fool's bolt, sir, and such dulcet diseases.

*Jaq.* But for the seventh cause; how did you find the quarrel on the seventh cause? 65

*Touch.* Upon a lie seven times removed :—bear your body more seeming, Audrey :—as thus, sir. I did dislike the cut of a certain courtier's beard : he sent me word, if I said his beard was not cut well, he was in the mind it was : this is call'd the Retort Courteous, 70  
If I sent him word again "it was not well cut," he would send me word he cut it to please himself : this is call'd the Quip Modest. If again "it was not well cut," he disabled my judgement : this is call'd the Reply Churlish. If again "it was not well cut," he would answer, I spake not true : this is call'd the Reproof Valiant. If again "it was not well cut," he would say, I lie : this is call'd the Countercheck Quarrelsome; and so to the Lie Circumstantial and the Lie Direct. 80

*Jaq.* And how oft did you say his beard was not well cut?

*Touch.* I durst go no further than the Lie Circumstantial, nor he durst not give me the Lie Direct; and so we measured swords, and parted. 85

*Jaq.* Can you nominate in order, now, the degrees of the lie?

62, 63. *Touch. According . . . diseases*] *Jaq. According . . . sir. Touch. And . . . diseases*—S. Walker conj. 63. *diseases*] *discourses* Johnson conj. 78. *I lie*] *I lied* Hanmer. 79. *so to the*] Ff 2-4; so ro F 1; so the Rowe.

62. *fool's bolt*] Alluding to the proverb, "A fool's bolt is soon shot." Touchstone carries on the idea of "swift," i.e. prompt, in the preceding line.

62, 63. *dulcet diseases*] "Discourses" (Johnson); "sayings" (Malone); "phrases" (Mason), have been suggested for "diseases," unnecessarily. Touchstone does not always pay particular regard to meaning or continuity of thought—he is here the mere clown.

66. *seven times removed*] from the Lie direct; Touchstone's original objection, "I did dislike the cut of a certain courtier's beard," being the first of a series of seven, of which "the Lie direct" is the last.

67. *seeming*] seemingly. But Daniel

makes an extremely good case for "swimming," quoting *Two Noble Kinsmen*, III. v. :—

"Swim with your bodies,  
And carry it sweetly and deliverly";  
*Midsummer-Night's Dream*, II. i. 130:  
"with pretty and with swimming gait,"  
and two examples of the same tenor  
from Massinger. Elze adds Chapman,  
*The Ball*, II. (p. 494, ed. Shepherd):  
"Carry your body in the swimming  
fashion."

67. *dislike*] express dislike, as in *Measure for Measure*, I. ii. 18: "I never heard any soldier *dislike* it."

74. *disabled*] Compare IV. i. 31, *ante*.

85. *measured swords*] The first of the actual preliminaries of the duel. Obviously Touchstone came to no harm.

*Touch.* O sir, we quarrel in print, by the book; as you have books for good manners: I will name you the degrees. The first, the Retort Courteous; the 9c second, the Quip Modest; the third, the Reply Churlish; the fourth, the Reproof Valiant; the fifth, the Countercheck Quarrelsome; the sixth, the Lie with Circumstance; the seventh, the Lie Direct. All these you may avoid but the Lie Direct; and you 95 may avoid that too, with an If. I knew when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought but of an If, as, "If you said so, then I said so"; and they shook hands and swore brothers. Your If 100 is the only peace-maker; much virtue in If.

*Jaq.* Is not this a rare fellow, my lord? he's as good at any thing, and yet a fool.

*Duke S.* He uses his folly like a stalking-horse and under the presentation of that he shoots his wit. 105

97. *take*] *make* De Quincey MS.

88. *we quarrel . . . book*] The "book" may have been any of the translations or adaptations of Girolamo Muzio's *Il Duello* (Venice), 1551, which had appeared in English. Of these, that of *Vincentio Saviolo his Practise* (1595), Book II., is perhaps the most probable; the *Paradoxes of Defence* (1599) of George Silver also gave an abstract of Muzio's laws, *The Booke of Honor and Armes*, 1590 (probably by Sir William Segar, Norroy Herald), which Malone notices contains also something of Muzio, but not at such length as Saviolo's *Practise*. In any case, Touchstone has not read his book particularly closely. His "lie direct" and "lie circumstantial" sum up the five kinds of lies of Saviolo, "the lie certain, conditional, general, particular, and vain." The "lie circumstantial" corresponds to the "lie conditional" of Saviolo, which "be such as are given conditionally: as if a man should saie or write these woordes, if thou hast saide that I have offered my Lord abuse, thou lyeest: or if thou saiest so heerafter, thou shalt lye."

89. *books . . . manners*] For many of these, see Furnivall's reprint in *Early English Text Society Publica-*

tions, No. 32, *The Babees Book*, etc. Of the Italian "Books of Manners," Castiglione's *Cortegiano* was translated 1561, Della Casa's *Galathea*, 1576, Guazzo's *La Conversazione Civile*, 1586, Nenna's *Il Nennio*, 1595, and Romei's *Discorsi* (as *The Courtier's Academie*), 1598. Wright quotes Overbury's *Character of A fine Gentleman*: "He hath read the Book of good manners, and by this time each of his limbs may read it."

89, 90. *the degrees*] These seem to be Shakespeare's own; there is no mention of them in Muzio or his English or Italian followers, till we come to "the lie circumstantial."

100. *swore brothers*] became sworn brothers.

104. *stalking-horse*] A horse, real or otherwise, under cover of which a sportsman approached game. Steevens quotes, in reference to *Much Ado About Nothing*, II. iii. 95, Drayton, *Polyolbion* (Song xxv. 141): "One underneath his horse to get a shoot doth stalk." For a fuller description, see Strutt, *Sports and Pastimes*, I. ii. 15.

105. *presentation*] semblance. Compare *Richard III.* IV. iv. 85: "The presentation of but what I was."

*Enter HYMEN. ROSALIND. and CELIA.*

*Still Music.*

- Hym.* Then is there mirth in heaven  
When earthly things made even  
Atone together.  
Good Duke, receive thy daughter :  
Hymen from heaven brought her, 110  
Yea, brought her hither,  
That thou mightst join her hand with his  
Whose heart within his bosom is.
- Ros.* [*To the Duke*] To you I give myself, for I am yours.  
[*To Orl.*] To you I give myself, for I am yours. 115
- Duke S.* If there be truth in sight, you are my daughter.  
*Orl.* If there be truth in sight, you are my Rosalind.  
*Phe.* If sight and shape be true,  
Why then, my love adieu !
- Ros.* I'll have no father, if you be not he : 120  
I'll have no husband, if you be not he :  
Nor ne'er wed woman, if you be not she.

105. *Rosalind*] *Rosalind in Woman's Cloths.* Rowe; *Rosalind and Celia in their proper Dress.* *Ros. led by a Person presenting Hymen.* Capell. 112. *her hand*] Ff 3, 4; *his hand* Ff 1, 2. 113. *his bosom*] *her bosom* Malone. 114, 115. *Stage directions*] Rowe. 115. *To you*] Ff 1, 2; *Orl. To you* Ff 3, 4. 118, 119. *If . . . adieu !*] As Pope; one line Ff.

105. *Enter et seq.*] The "magic" of Rosalind's promise.

105. *Still music*] soft music; as in *Tempest*, iv. i. 59, and *Midsummer-Night's Dream*, iv. i. 88.

108. *Atone*] are reconciled. Shakespeare uses the word both transitively and intransitively (Schmidt, s.v.). It is the "at oon" of Middle English (Chaucer's *Clerk's Tale*, etc.), formed into a verb. Wright notes that the word does not occur in the Authorised Version, though in Acts vii. 26 and 2 Macc. i. 5 the phrases "to set at one" and "to be at one" are used for "to reconcile" and "to be reconciled."

112. *her hand*] The reading of Ff 3, 4, generally adopted.

113. *his bosom*] Malone, reading "her" in both cases, paraphrases "That thou might'st join her hand with the hand of him whose heart is lodged in *her bosom*." Caldecott retains the first folio "his" in each case, since he regards the Duke as still ignorant of Rosalind's identity, and

takes Rowe's stage direction "in woman's clothes" as unjustified. This he supports by Rosalind's words, "If I were a woman" in the epilogue. But Rosalind speaks them as a boy-actor, shedding her stage part. By keeping the readings "her hand" and "his bosom," we may, without a great grammatical straining, take "her" as the antecedent of "whose" and paraphrase: "That thou might'st join the hands of those whose hearts are already joined." The metre makes it possible to accentuate "hand" and "heart," and thus to point the antithesis.

116. *sight*] Johnson reads "shape," to agree with Phebe's speech; Walker supports this reading, taking "shape" as equivalent to "dress," and quoting Massinger, *Emperor of the East*, iii. iv. (p. 294, ed. Gifford):—

"The garments of thy sorrow cast  
aside,  
I put thee in a shape as would  
have forced  
Envy from Cleopatra."

*Hym.* Peace, ho ! I bar confusion :  
 'Tis I must make conclusion  
 Of these most strange events : 125  
 Here's eight that must take hands  
 To join in Hymen's bands  
 If truth holds true contents.  
 You and you no cross shall part :  
 You and you are heart in heart : 130  
 You to his love must accord,  
 Or have a woman to your lord :  
 You and you are sure together  
 As the winter to foul weather.  
 Whiles a wedlock-hymn we sing, 135  
 Feed yourselves with questioning ;  
 That reason wonder may diminish,  
 How thus we met, and these things finish.

*Song.*

Wedding is great Juno's crown :  
 O blessed bond of board and bed ! 140  
 'Tis Hymen peoples every town ;  
 High wedlock then be honoured :  
 Honour, high honour and renown,  
 To Hymen, God of every town !

*Duke S.* O my dear niece, welcome thou art to me ! 145  
 Even daughter, welcome, in no less degree.  
*Phe.* I will not eat my word, now thou art mine ;  
 Thy faith, my fancy to thee doth combine,

*Enter JAQUES DE BOYS.*

*Jaq. de B.* Let me have audience for a word or two ;  
 I am the second son of old Sir Rowland, 150

123. *these things*] *thus we* Collier MS. 146. *daughter, welcome,*] F 4 ;  
*daughter welcome,* Ff 1-3 ; *daughter-welcome* Theobald. 148. *Jaques de*  
*Boys*] Rowe ; *Second Brother* Ff.

123. *bar*] prohibit. Compare Spenser, *Amoretti*, xlii. 4 : "Then Orpheus with his harp theyr strife did bar."

123-144.] White and Rolfe question Shakespeare's hand in the whole of the Hymen passage, the latter pointing out that the dialogue runs naturally without these lines.

146. *daughter, welcome*] Theobald's "daughter-welcome" seems unnecessary, since the Duke is likely to greet both Rosalind and Celia, while Theobald's reading would address the whole

speech to Celia. Dowden suggests "no higher" for "no less," paraphrasing, "Even a daughter is welcome in no higher degree than you, my niece." But the simpler way seems to paraphrase "Welcome, daughter, in no less degree than as a daughter." Mr. Case believes the meaning is : "Welcome, dear niece, nay daughter, for you are welcome in no less degree than that."

148. *combine*] bind, as in *Measure for Measure*, iv. iii. 149 : "I am combined by a sacred vow."

That bring these tidings to this fair assembly.  
 Duke Frederick, hearing how that every day  
 Men of great worth resorted to this forest,  
 Address'd a mighty power; which were on foot  
 In his own conduct, purposely to take 155  
 His brother here and put him to the sword:  
 And to the skirts of this wild wood he came;  
 Where, meeting with an old religious man,  
 After some question with him, was converted  
 Both from his enterprise and from the world; 160  
 His crown bequeathing to his banish'd brother,  
 And all their lands restored to them again  
 That were with him exiled. This to be true,  
 I do engage my life.

*Duke S.* Welcome, young man;  
 Thou offer'st fairly to thy brothers' wedding: 165  
 To one his lands withheld, and to the other  
 A land itself at large, a potent dukedom.  
 First, in this forest, let us do those ends  
 That here were well begun and well begot:  
 And after, every of this happy number 170  
 That have endured shrewd days and nights with us,  
 Shall share the good of our returned fortune,  
 According to the measure of their states.  
 Meantime, forget this new-fallen dignity,  
 And fall into our rustic revelry. 175  
 Play, music! and you brides and bridegrooms all,  
 With measure heap'd in joy, to the measures fall.

*Jaq.* Sir, by your patience. If I heard you rightly,  
 The Duke hath put on a religious life  
 And thrown into neglect the pompous court? 180

*Jaq. de B.* He hath.

*Jaq.* To him will I: out of these convertites

162. *them*] Rowe; *him* Ff. 165. *brothers*] Capell; *brothers* Ff 1-3;  
*brother's* F 4.

154. *Address'd*] prepared. Compare  
*Merry Wives of Windsor*, III. v. 135:  
 "I will then *address* me to my appoint-  
 ment," and Chapman, *Iliad*, v. 730:  
 "And Hebe she proceeds t' *address* her  
 chariot" (*New Eng. Dict.*).

155. *In his own conduct*] under his  
 leadership. Compare *Troilus and*  
*Cressida*, II. ii. 62:—

"I take to-day a wife, and my elec-  
 tion

Is led on in the conduct of my will."

159. *question*] Compare III. iv. 31.

159. *was converted*] See Abbott,  
 400, for this omission of the nomina-  
 tive.

165. *offer'st*] givest a wedding offer-  
 ing.

170. *every*] everyone. Compare  
*Antony and Cleopatra*, I. ii. 38: "*every*  
 of your wishes."

182. *convertites*] converts, as in *King*  
*John*, v. i. 19, and *Lucrece*, 743.

There is much matter to be heard and learn'd.

[*To Duke S.*] You to your former honour I bequeath ;  
Your patience and your virtue well deserves it. 185

[*To Ors.*] You to a love that your true faith doth merit :

[*To Oli.*] You to your land, and love, and great allies :

[*To Sil.*] You to a long and well-deserved bed :

[*To Touch.*] And you to wrangling ; for your loving  
voyage

Is but for two months victuall'd. So, to your  
pleasures : 190

I am for other than for dancing measures.

*Duke S.* Stay, Jaques, stay.

*Jaq.* To see no pastime, I : what you would have

I'll stay to know at your abandon'd cave. [*Exit.*

*Duke S.* Proceed, proceed : we will begin these rites 195

As we do trust they'll end, in true delights. [*A dance.*

### EPILOGUE.

*Ros.* It is not the fashion to see the lady the epilogue ;  
but it is no more unhandsome than to see the lord  
the prologue. [If it be true that good wine needs no  
bush, 'tis true that a good play needs no epilogue : 200  
yet to good wine they do use good bushes ; and good  
plays prove the better by the help of good epilogues.]  
What a case am I in then, that am neither a good  
epilogue, nor cannot insinuate with you in the be-  
half of a good play ! I am not furnished like a 205  
beggar, therefore to beg will not become me : my

184, 186, 187, 188, 189. *Stage directions*] Rowe ; omitted Ff. 185.  
*deserves*] *deserve* Pope. 195. *we will*] Ff 2-4 ; *we'll* F 1. 196. *trust*  
*they'll end, in*] Pope ; *trust, they'll end in* Ff. *A dance*] Capell ; *Exit* F 1 ;  
omitted Ff 2-4. *Epilogue*] Theobald ; omitted Ff.

183. *matter*] Compare II. i. 68.

184. *bequeath*] Either loosely for  
"leave," as *ante*, line 161 (Wright), or  
with the technical meaning of giving by  
will (Furness). In the latter case the  
construction of the line will be an in-  
stance where "the whole relation of  
ideas is inverted" (Schmidt, p. 1424).

185. *deserves*] Compare Abbott, 335,  
and see note on I. ii. 153.

### EPILOGUE.

199, 200. *good . . . bush*] Ray's *Pro-*  
*verbs* gives the Italian, French, Latin,  
and Spanish equivalents of this. Refer-

ences to the ivy or holly as vintners'  
signs are endless, and the custom still  
holds in Italy. Hart (*Shaks. Soc.*  
*Trans.*, 1877-9, iii. 461) quotes Rabelais  
and Gervase Markham to show that a  
cup or funnel of ivy wood was held to  
have the power of separating water and  
wine. Hence the proverb means "good  
wine is undiluted," *i.e.* requires no ivy-  
bush to separate it from water. But the  
popular acceptance, that good wine  
needs no advertising, is in Rosalind's  
mind.

204. *insinuate*] to bring myself into  
your favour, as in *Othello*, IV. ii. 131 :  
"some busy and insinuating rogue."



way is to conjure you; and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please you: and I charge you, O men, for the love you bear 210 to women,—as I perceive by your simpering, none of you hates them,—that between you, and the women, the play may please. If I were a woman I would kiss as many of you as had beards that pleased me, complexions that liked me, and breaths that I defied 215 not: and, I am sure, as many as have good beards or good faces or sweet breaths, will, for my kind offer, when I make curtsy, bid me farewell. [Exeunt.

209, 210. *please you.*] Ff 1, 2; *pleases you* Ff 3, 4; *pleases them* Hanmer; *please them* Steevens. 210. *and I*] *and so I* Steevens. 212. *hates*] *hate* Pope. *them,—that*] *them*] *to like as much as pleases them, that* Hanmer. 218. *Exeunt*] Ff 2-4; *Exit* F 1.

209, 210. *as please you*] Wright quotes *Much Ado About Nothing*, II. i. 56: "Father, as it please you," for a parallel construction; but there is also the probable meaning "as much as may please you."

213. *If I were a woman*] The actor, a boy, not Rosalind, speaks here. The first attempt to introduce women on the stage was in 1629, when a French company appeared at the playhouse in Blackfriars, unsuccessfully (Collier, *Annals of the Stage*, i. p. 451). At the Restoration the thing became common. Wright quotes Pepys's Diary, January 3, 1660: "To the Theatre, where was acted 'Beggar's Bush,' it being very well done; and here the first time that

ever I saw women come upon the stage." There are references also under dates August 18, 1660, and February 12, 1660-1. Compare also *Hamlet*, II. ii. 45, for his remarks upon boys taking women's parts.

215. *liked me*] pleased me, as frequently; see Schmidt, s.v.

215. *defied*] disliked intensely, renounced, as in *I Henry IV.* IV. i. 6: "I cannot flatter, I defy the tongues of soothers." *New Eng. Dict.* cites *Downfall of the Earl of Huntington* (Hazlitt's Dodsley, viii. 199):—

"No, Iohn, I defy  
To stain my old hands in thy  
youthful blood."



## APPENDIX A

### ACT I. SCENE II. LINE 76

#### "Old Frederick."

The difficulty here is the assignment of the following speech to Rosalind, who in the folios is made to answer as if her father's name were Frederick. By the words "*Duke Frederick* . . . Address'd a mighty power" (v. iv. 152-4) we know that Celia's father, the usurping Duke, was called Frederick. The possible emendations are two: (i) Theobald's, which gives the following speech to Celia, and (ii) Capell's, who conjectures *Ferdinand* for Frederick, and keeps the following speech for Rosalind. The latter conjecture Capell supports by taking Frederick as a misprint for Ferdinand, a name taken by Shakespeare from the Fernandyne of Lodge's novel. But this is too strained; nothing can alter the plain Frederick of the text, and as the name has not occurred before, it cannot be due to unconscious reminiscence on a compositor's part. Further, in the novel, Fernandyne is Rosader's second brother, not Rosalynde's father. Theobald's change is more acceptable, for it presupposes one of many instances where speeches in the folios are wrongly assigned. Other suggestions are Collier's (ed. i., withdrawn later), who would read "One old Frederick that your father loves," making the knight's name Frederick, and involving only the change in position of one word, and Caldecott's, followed by Niel, who makes Touchstone turn from Celia to Rosalind at the words "Your father," and speak "jocularly" to Celia, "explanatorily" to Rosalind. But this last suggestion cannot charm away the obstinate "Frederick," under which name, with all Touchstone's "explanation," Rosalind would never know her father. Lastly, and with probability equal to that of Theobald's change, Wright suggests this as another slip due to Shakespeare's haste.

## B

### ACT I. SCENE II. LINE 237

#### "Quintain."

The word "quintain" was applied both to the figure of an armed man which was attached to a horizontal bar swinging upon an upright

post, and to the upright post itself. It was used as a sort of military exercise, the object being to ride full tilt against it, and to strike the figure without being struck by it in return. Orlando thinks of the post itself as the quintain, the armed figure being its "better part." The following extract from Strutt (*Sports and Pastimes*, 1841, p. 112) bears this out. "The quintain, originally, was *no more than the trunk of a tree or post* set up for the practice of the tyros in chivalry. Afterward a staff or spear was fixed in the earth, and a shield being hung upon it, was the mark to strike at; the dexterity of the performer consisted in smiting the shield in such a manner as to break the ligatures and bear it to the ground. To render the appearance of this figure more formidable, it was generally made in the likeness of a Turk or Saracen, armed at all points." Warburton interprets the passage as follows: "A quintain was a post or butt set up for several kinds of martial exercise, against which they threw their darts and exercised their arms. 'I am,' says Orlando, 'only a quintain, a lifeless block, on which love only exercises his arms in jest, the great disparity in condition between Rosalind and me, not suffering me to hope that love will ever make a serious matter of it.'" But Orlando is not making particular reference to the mimic nature of the attack on the quintain; he is concerned with its lifeless nature rather, as an image of his helpless and tongue-tied state due to the sudden graciousness of Rosalind.

## C

## ACT II. SCENE I. LINE 5

"Here feel we but the penalty of Adam."

This is Theobald's emendation of "but" for the "not" of the folios. He explains "the penalty of Adam" as "the season's difference," and thus "the icy fang" and the "churlish chiding" become examples of "the season's difference." In support of the old reading Whiter attractively cites Genesis III. vv. 17, 19, 23, to show that Adam's penalty consisted in the sweat, toil and sorrow of his life after the expulsion from Paradise; and that these the Duke did *not* feel. In consequence, he would insert a colon after "Adam," start a new clause with "The season's difference," and place the passage "which when it bites . . . flattery" in parentheses, the Duke saying to himself only the words "This is no flattery." It appears to me that Theobald here is right, and that Whiter's suggested pointing errs on the side of over-ingenuity. Surely the Duke means that in

Arden they feel merely the penalty of Adam, the natural man, not the added penalties due to artificial court life. It is perhaps over-refinement on Whiter's part to suggest that "the season's difference" is not specifically mentioned in Genesis as part of Adam's penalty; it was surely a natural corollary of the curse.

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